SPANISH INFLUENCE ON AMERICAN ARCHITECTURE AND DECORATION

R. W. SEXTON

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Sexton, R. W.
Spanish Influence on American Architecture and Decoration.

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BY

R. W. SEXTON

ASSOCIATE EDITOR OF "THE AMERICAN ARCHITECT"

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THE PUBLISHERS

CONTENTS

INTRODUCTION - - - - - - - - 9

CHAPTER I - - - - - - - - - 13

Plans

CHAPTER II - - - - - - - - - 31

Exteriors

CHAPTER III - - - - - - - - - 85

Interiors

CHAPTER IV - - - - - - - - - 125

A. Roofing Materials - - - 127
B. Walls - - - - - - 152
C. Tiles - - - - - - 185
D. Iron Works - - - - 209
E. Furniture - - - - 243

INTRODUCTION.

THE styles and periods of Europe have been influential in the evolution of certain types of architectural and decorative design in this country, types which are distinctly American and yet bear evidence of the original from which their inspiration was derived. There is an American type of house, for example, which possesses the spirit of early English half-timber architecture, and others which are suggestive of 16th and 17th century design of France and Italy. On account of the vast area of this country and the consequent variation in climatic and social conditions, it is improbable that one style of architecture shall ever be devised which shall be equally appropriate to the varying conditions throughout the land. Thus, we now have types which are more suitable to one locality than to another, each type peculiarly American and possessing possibilities for adaptation by which its Americanism may be further emphasized.

There is evolving today a new type of architecture in this country based on the Spanish style. It is considered especially appropriate to those localities in which a semi-tropical climate prevails, because the Spanish house is primarily designed as one in which the occupant may enjoy outdoor life to the utmost, providing a maximum of light, air and sunshine, while affording at the same time a desirable privacy. In adapting ideas of Spanish architecture to climate and modern living conditions in this country, certain details have of necessity been profoundly modified by American common sense, good taste and insistence on comfort and convenience.

It seems to be the general impression in this country that Spanish architecture is appropriate only to a warm, sunny climate. This is due, probably, to the fact that most Americans

have observed this type of house in its native environment only in warm weather, and, therefore, more logically connect it with blinding sun and withering heat. It is true, however, that these very same buildings withstand even severer winters in Spain than they would in certain localities in this country where their suitability might be questioned. The suitability of the Spanish type house lies actually in analogies of site, exposure and vegetation. The consideration to climate and the opportunities which it offers to enjoy outdoor life are greatly in its favor, but this in no ways limits its suitability to localities in which a tropical climate prevails. For it must be remembered that the Spanish house is the warmest in winter as well as the coolest in summer. Climatic conditions will control very largely the manner of its adaptation in this country, for climate always has a vital influence on architectural design; but the suitability of the type lies, first, in its picturesque value, due to the fact that the Spanish house seems actually to be born from the physical conditions of the surroundings. It is this relation of house to surroundings which appeals most to the American architect, and it is that which gives him greatest inspiration.

The peasant dwelling, or farmhouse of Spain, offers, perhaps, most for adaptation to American needs. Its chief characteristic lies in a pleasing combination of simplicity and dignity. Symmetry is an unknown quantity with Spanish architects. The house is designed to take its place as a part of the landscape and materials are chosen to give to the design that pictorial quality that it was thus intended to impart. Color, too, plays an important part in Spanish architecture. In fact, without sufficient color, the picturesque quality that the Spanish house so surely possesses would be greatly diminished, if not wholly lost sight of. The tile roofs of varying shades of red, the yellow and pink tones of the stucco, brilliant painted decoration and the frequent introduction of tiles in bright colors, all add to the natural beauty of the landscape.

And, inside, the house is just what one would expect. The interior of the Spanish house is true to the same traditions in design that govern the exterior. Its individuality—for no one will question that its exterior design is individual—is retained in every detail of the interior. There is an absence of sham and meaningless applied ornament. Decorations are purely structural in character, frequently elaborate and rich in color. There is, too, a scarcity of movables. Everything seems to serve a purpose. Spanish architectural and decorative design, both exterior and interior, is based first on that fundamental principle of architecture that form arises from structure and that decoration is the means of lending interest to that form thus attained. It is ever characterized by sincerity and honesty of purpose, which its visible construction proves. It is, in fact, this sincerity and honesty in design, which amounts to simplicity and austerity, that the Spanish so enjoy.

This volume is not intended in any way to record the history of Spanish architecture or to point out its peculiarities and characteristics, except as they offer opportunities for adaptation in the development of a new type of American architecture. The illustrations record the progress made to date by leading architects in this country in evolving a pseudo-Spanish style, the chief inspiration of which has been derived from houses of old Spain and ideas which originated in the minds of Spanish architects. Everything illustrated in this book is of American design; while the influence of the Spanish is more marked in certain work than in others, the American touch is everywhere apparent. American architects and designers have caught the spirit of the Spanish and adapted ideas which were originated and employed by the Spanish to modern living conditions in various parts of this country. The results are interesting, original and afford a greater enjoyment of life generally.

CHAPTER I.

Spanish Influence on the Plan.

Fixity of plan of the Spanish house is no more conspicuous than is uniformity of composition. There is a common tendency, however, in the plan of every Spanish house. Every plan is designed around a "patio" or central court, and this feature of the plan is invariably retained in the American adaptation. The patio is surrounded on two or more sides by walls. It was originally entirely secluded from the outer world, when an Asiatic tradition, that of the seclusion of women, necessitated a fortress-like exterior with open courts within for the domestic life and recreation of the inmates. This central court, surrounded by arcaded walls and projecting balconies, serves simultaneously as an outdoor living room and an indoor garden. It is the living portion of the Spanish house where household activities and recreation take place in the open air, secluded from the noise, dust and publicity of the street. The sun porch of the modern American house serves a somewhat similar purpose as the Spanish patio in that it acts as a sort of intermediary between the exterior and the interior of the house. In the Spanish house, however, the interior bears out the predictions that the patio suggests. The interior of the modern American house seldom bears a similar relation to the sun porch.

All the rooms of the Spanish house open on to the patio. Some lead to covered balconies which overlook the central court and others open on to shaded arcades which pierce the walls surrounding the patio. The court has in many ways the appearance of a garden. Natural colors are blended with the artificial here as on the exterior, through the introduction of

trees and flowering plants, which combine with the brilliant hues of fountains, benches and walks of tile to give a decidedly pictorial effect.

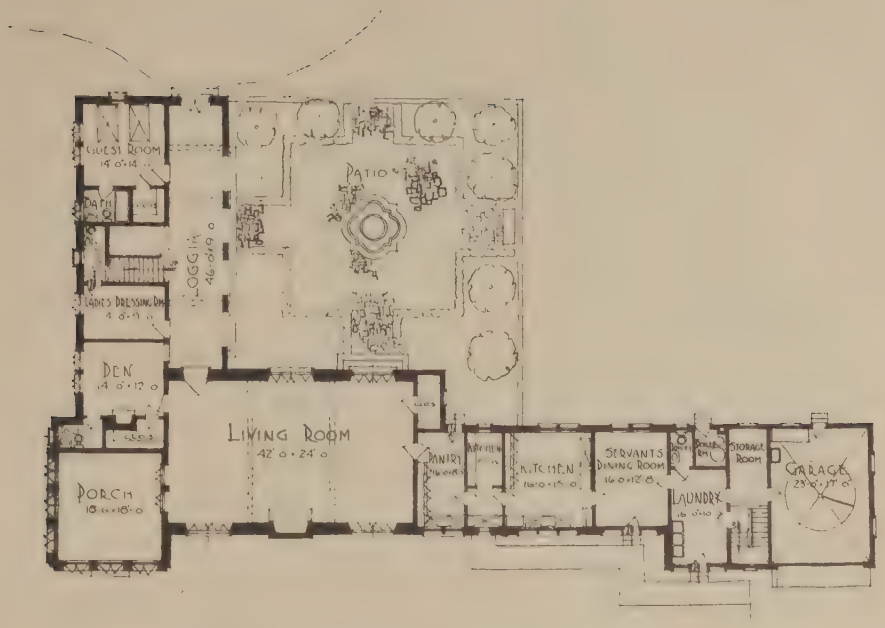
Windows on the street side of the house are invariably small, a custom which has followed down from early days when the home of the Spaniard partook of the nature of a fort. The plan of the Spanish house is an admirable solution of the problem of combining outdoor living and a reasonable amount of privacy.

Efforts to retain the picturesque quality of the exterior by designing the house to appear actually as a part of the landscape necessitate, in certain of our adaptations, a reversal of customary procedure. The exterior actually becomes more important than the plan. But, once that correct relation of house to site is attained, although certain limitations may be thus put on the plan, the main problem has been solved. A lack of uniformity in the plan of the Spanish house is the result. The patio is the outstanding feature of the plan. It immediately gives character to the house. But that is not intended to imply that a patio must necessarily be included in the plan of an American adaptation of the Spanish house.

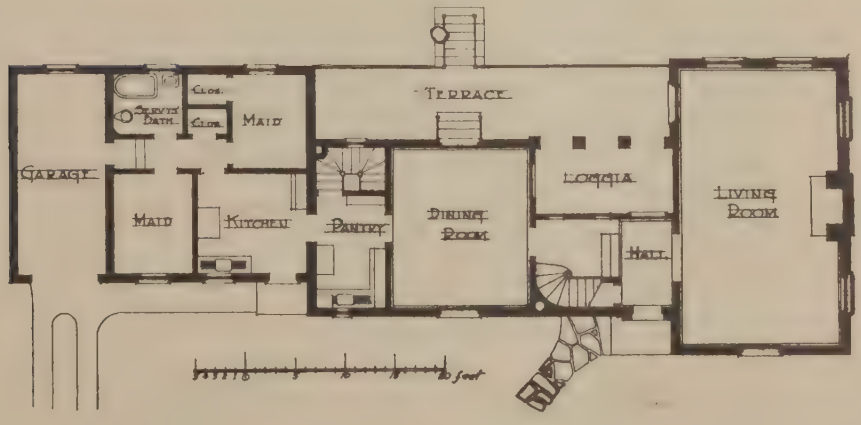
Due to the lack of frost in the tropical climates, there is a decided tendency to spread the plan out. It is natural in domestic buildings to keep them close to the ground, and the absence of snow makes it possible. So, the same amount of money per cubic foot that is otherwise used to get below the frost, six or eight inches underground, can be used to spread out.

Social and economic conditions—the manner of living, the customs and habits of the people—have much to do with determining the plan of houses which characterize certain countries and localities. The individuality of the people is injected into the architecture through the plan more readily than through any other detail. It is inconceivable, then, that the plan of a

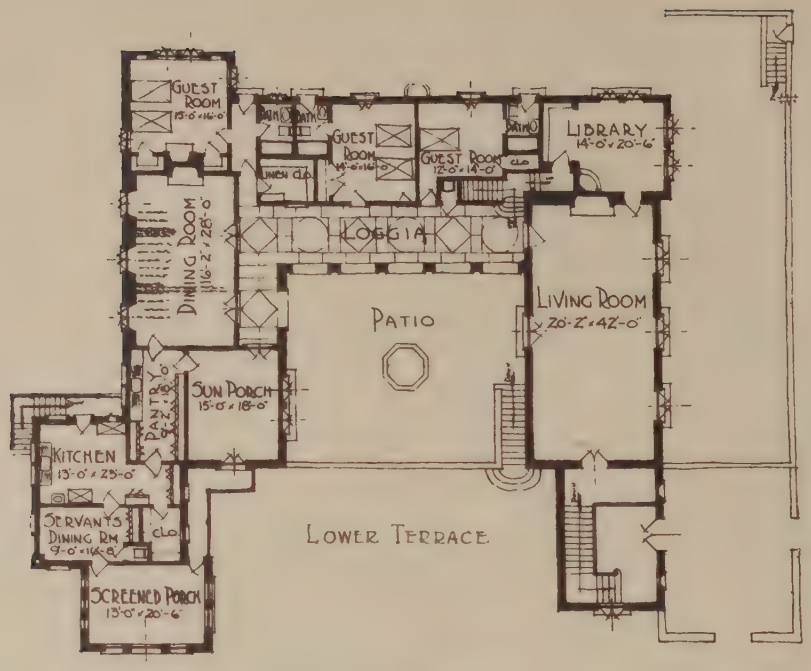
house, designed for a Spaniard living in Spain, would be suitable for an American residing in this country, even if climatic conditions are very similar. The problem which confronts the architect in this country is to adapt the plan, as well as the design, to conditions prevailing here, and it is in this process of adaptation that the type is evolved.



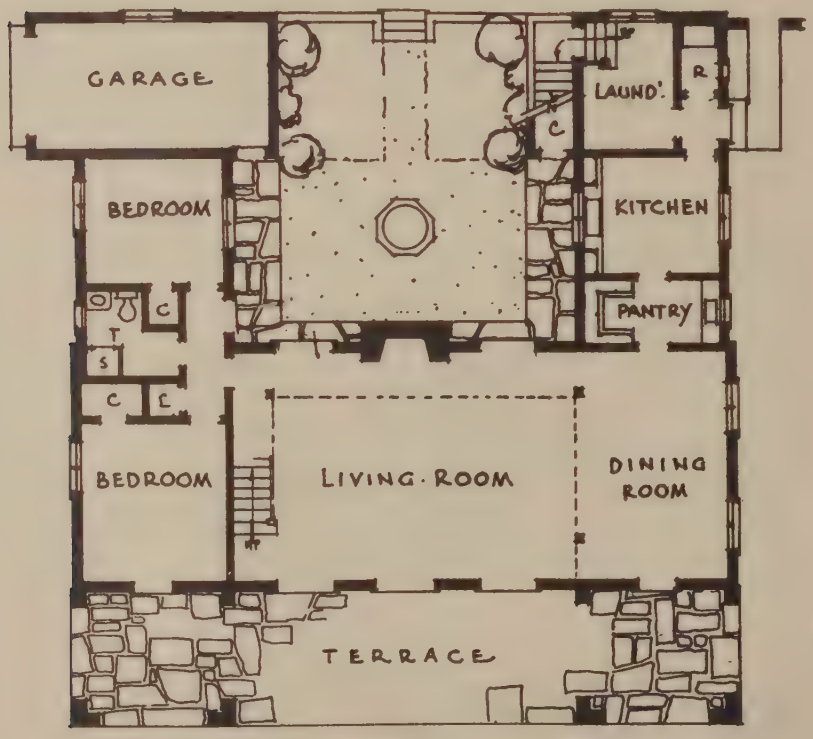
PLAN OF FIRST FLOOR
RESIDENCE OF FREDERICK S. WHEELER — PALM BEACH, FLORIDA
MARION SIMS WYETH, ARCHITECT
Courtesy *The Western Architect*



PLAN OF FIRST FLOOR
RESIDENCE OF DR. CARL VOEGTLIN — WASHINGTON, D. C.
RODIER AND KUNDZIN, ARCHITECTS
Courtesy *The American Architect*

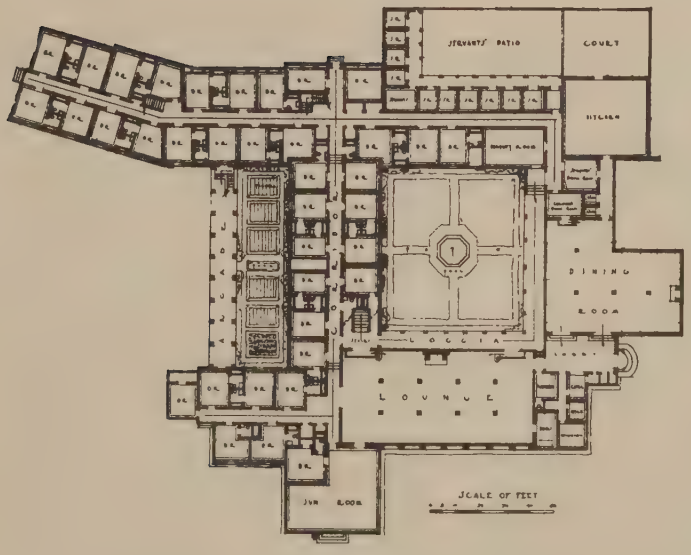


PLAN OF FIRST FLOOR
RESIDENCE OF GEORGE A. McKINLOCK — PALM BEACH, FLORIDA
MARION SIMS WYETH, ARCHITECT
Courtesy *The Western Architect*



PLAN OF FIRST FLOOR
RESIDENCE OF E. R. VOLLMER — NORTHPORT, L. I.
FOSTER AND VASSAR, ARCHITECTS
Both plans suggestive of Spanish ideas.
Courtesy *The Architectural Record*

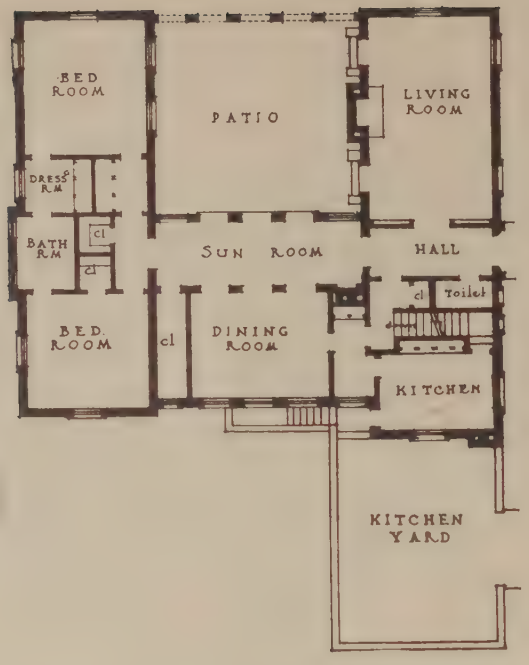
SECOND FLOOR



FIRST FLOOR

PLANS
CASA DE MAÑANA — LA JOLLA, CALIFORNIA
EDGAR V. ULLRICH, ARCHITECT
Courtesy *The Architectural Forum*

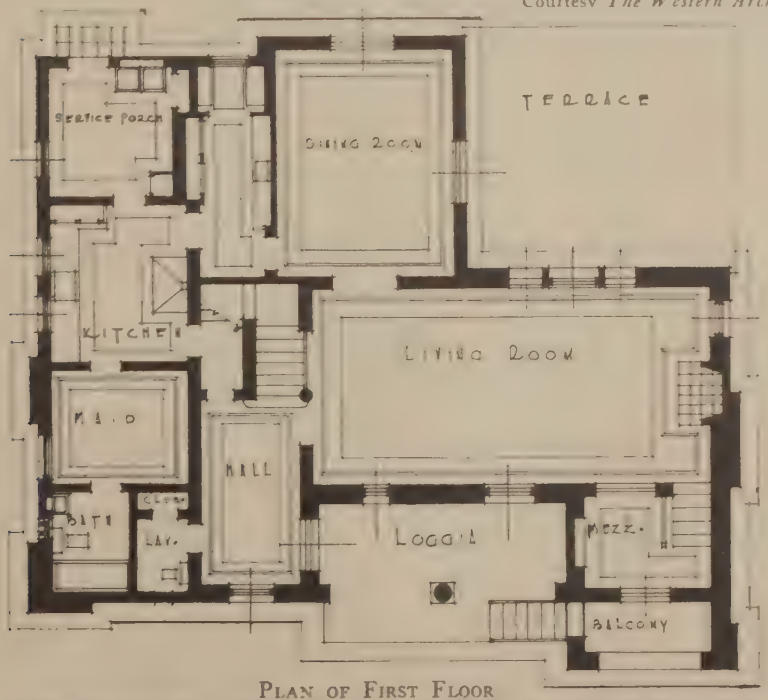
The patio is especially adaptable to hotels as it gives an attractive outlook from so many of the rooms.



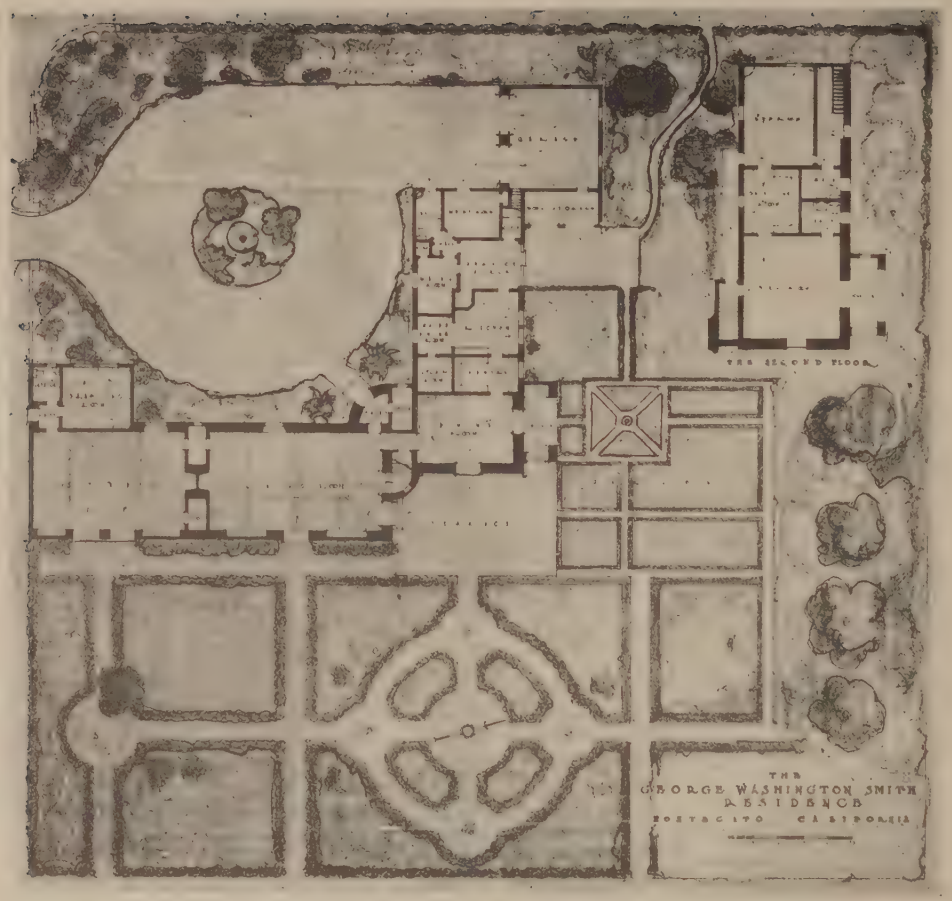
PLAN
RESIDENCE OF JARVIS JOHNSON — DENVER, COLORADO
W. E. AND A. A. FISHER, ARCHITECTS
Courtesy *The American Architect*

PLAN
A BUNGALOW — SEVEN OAKS, MARYLAND
RODIER AND KUNDZIN, ARCHITECTS
Little evidence of Spanish ideas in the plan, yet the exterior design which arises from it is peculiarly Spanish in inspiration. (See exterior in Chapter 2.)
Courtesy *The American Architect*

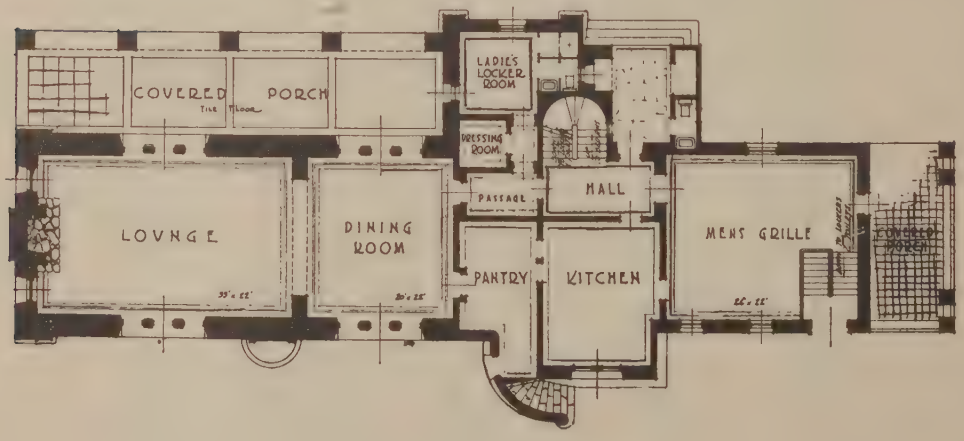
PLAN OF FIRST FLOOR
RESIDENCE OF ARTHUR K. BOURNE — PASADENA, CALIFORNIA
WALLACE NEFF, ARCHITECT
Courtesy *The Western Architect*



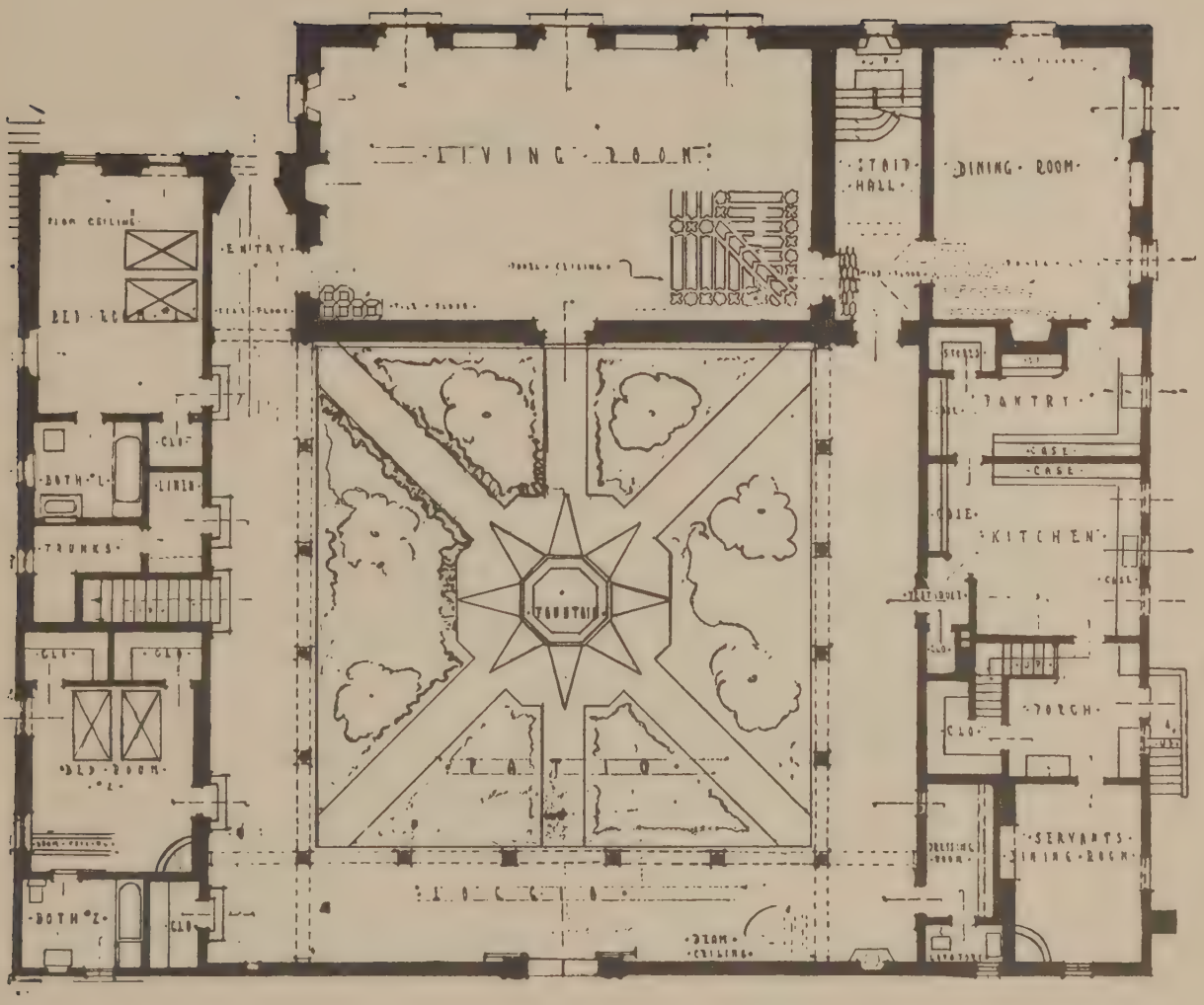
PLAN OF FIRST FLOOR
RESIDENCE OF DR. JOHN WILLIS BAER — MONTECITO, CALIF.
WALLACE NEFF, ARCHITECT
Courtesy *The Western Architect*



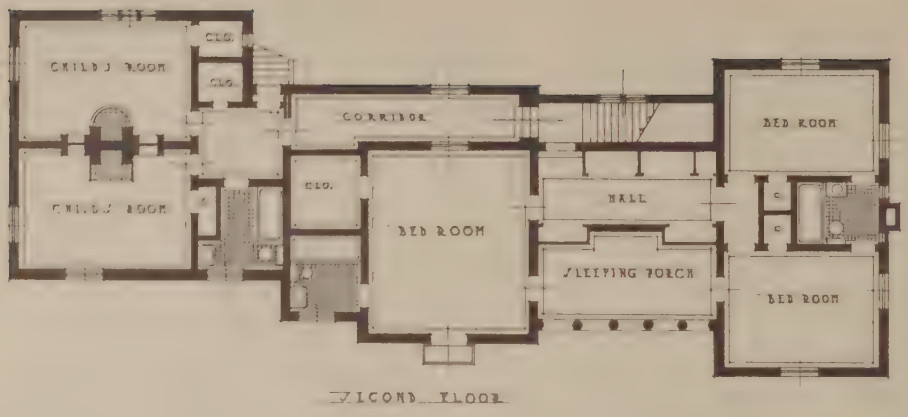
PLAN
RESIDENCE OF GEORGE W. SMITH — SANTA BARBARA, CALIF.
GEORGE WASHINGTON SMITH, ARCHITECT
Courtesy *The Pacific Coast Architect*

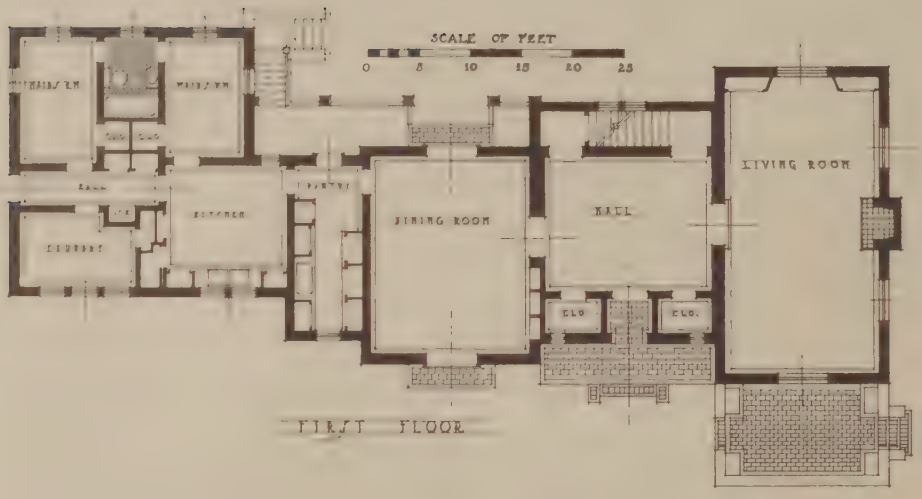


PLAN OF THE FIRST FLOOR
OJAI VALLEY COUNTRY CLUB — OJAI, CALIFORNIA
WALLACE NEFF, ARCHITECT
Courtesy *The Western Architect*

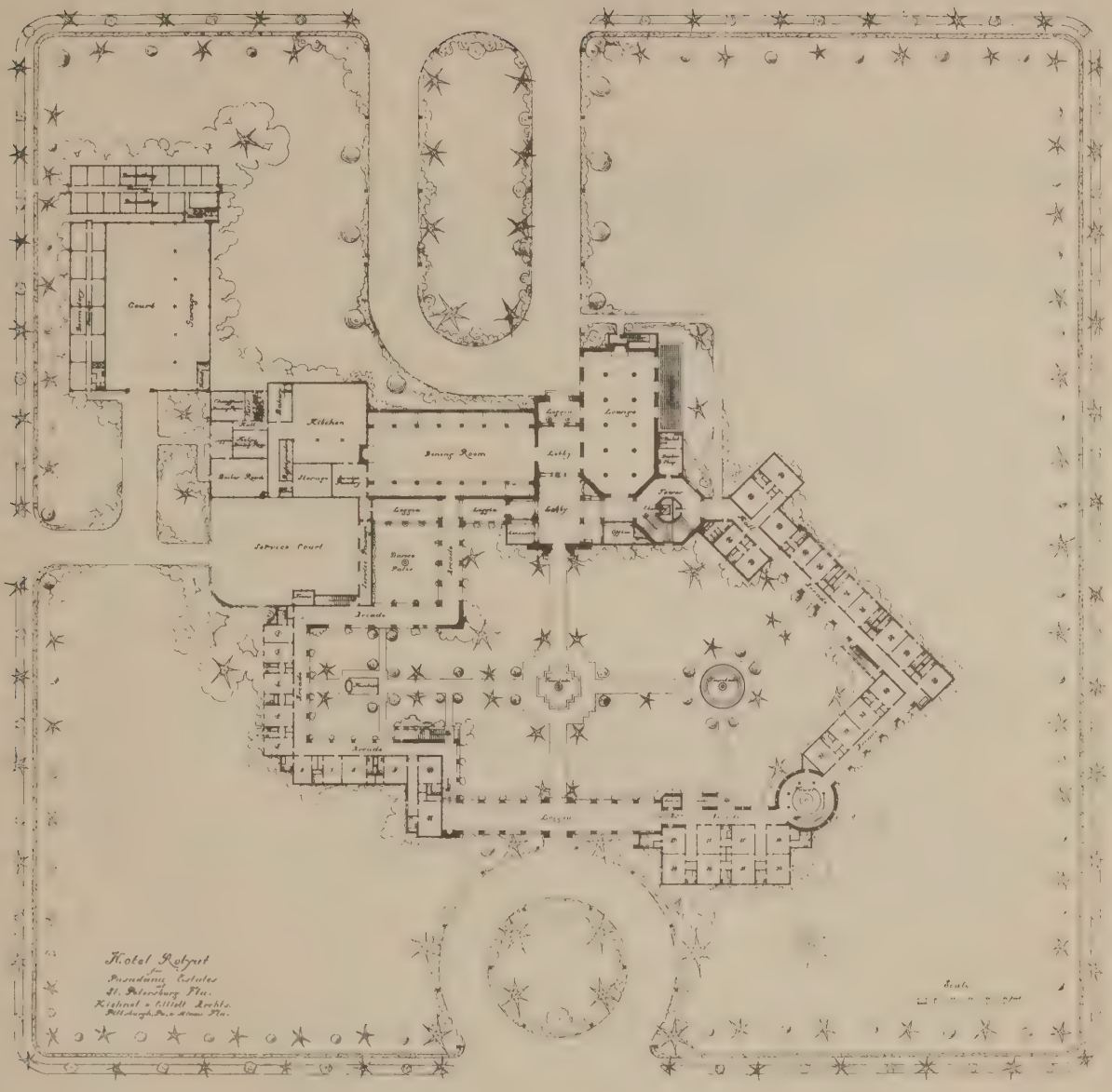


PLAN
RESIDENCE AND PATIO OF MRS. ARTHUR ROSE VINCENT,
PEBBLE BEACH, CALIFORNIA
GEORGE WASHINGTON SMITH, ARCHITECT

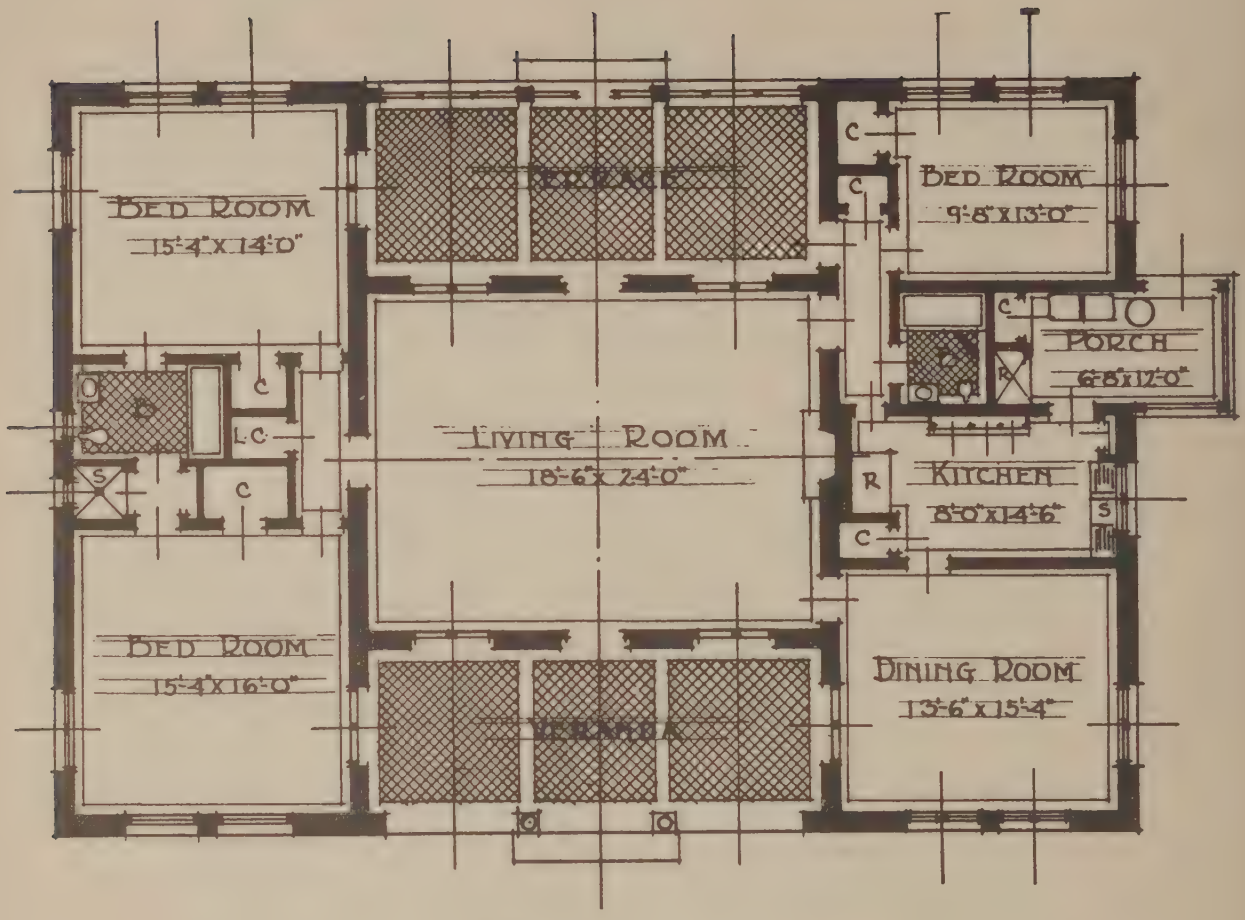




PLANS OF FIRST AND SECOND FLOORS
RESIDENCE OF CLINTON G. ABBOTT — SAN DIEGO, CALIFORNIA
WM. TEMPLETON JOHNSON, ARCHITECT
A plan which lends itself to an interesting exterior.



PLAN
HOTEL ROLYAT — ST. PETERSBURG, FLORIDA
KIEHNEL AND ELLIOTT, ARCHITECTS



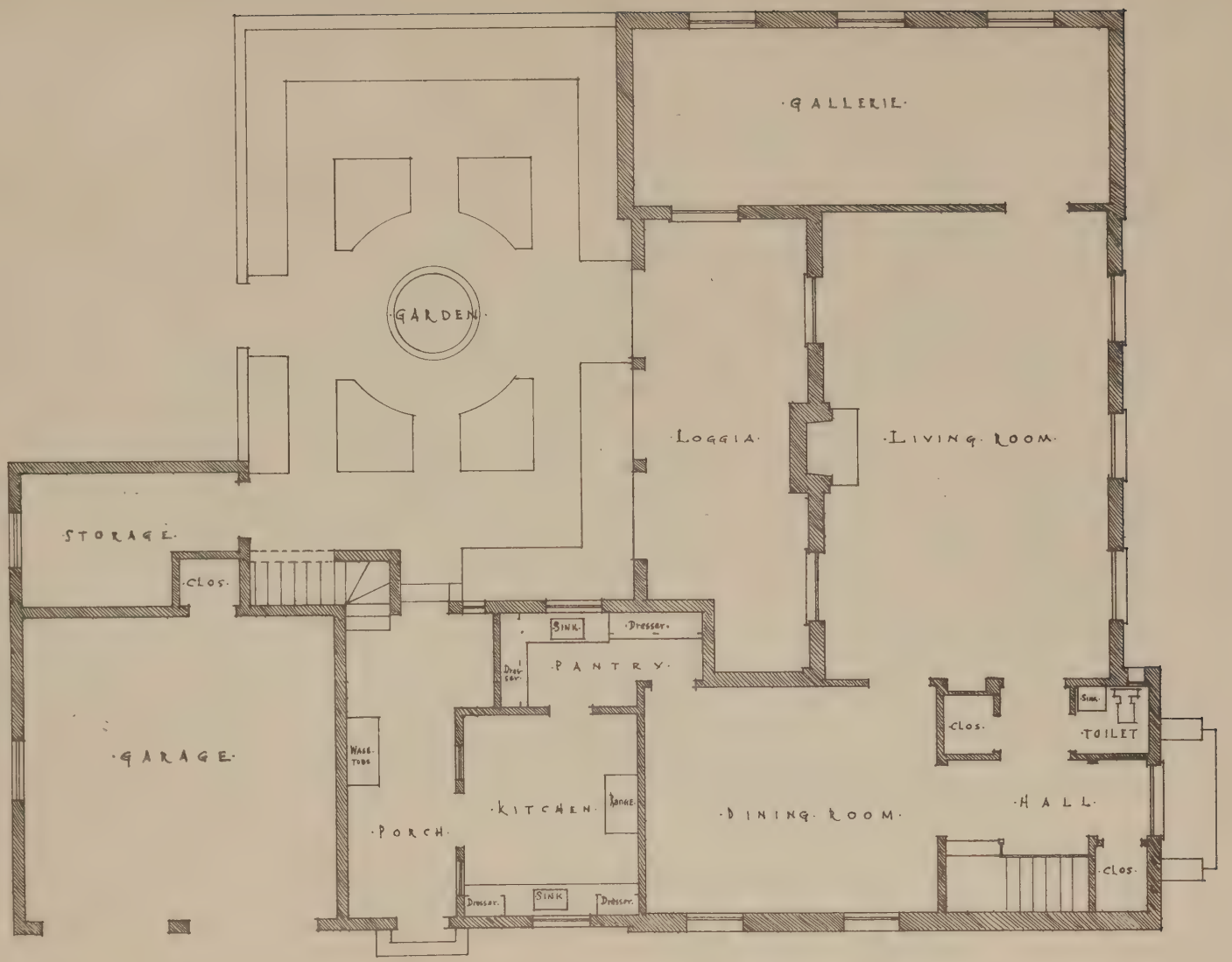
PLAN

RESIDENCE OF F. A. BARNABY — CORAL GABLES, FLORIDA

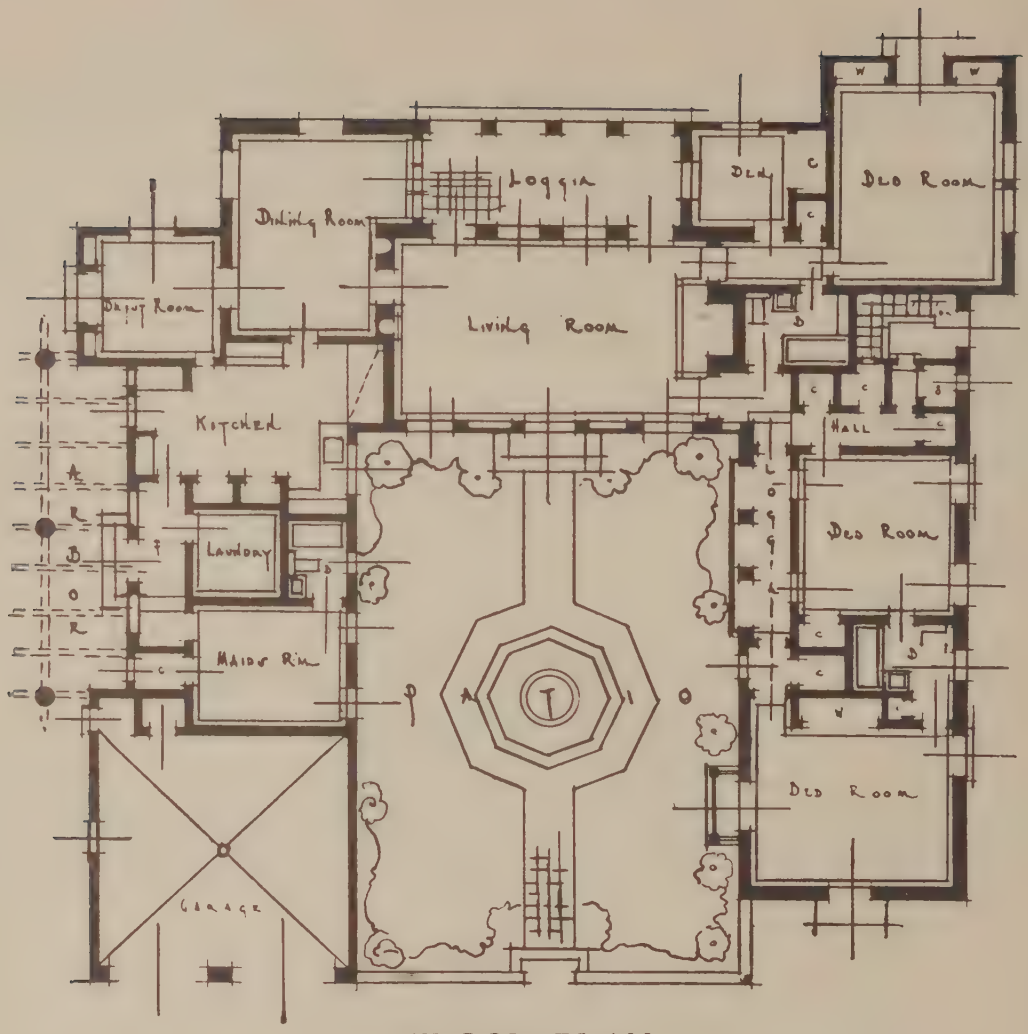
LAURENCE M. LOEB, ARCHITECT

Courtesy *The Architect*

In the central living room, the idea of the Spanish patio is discernible.

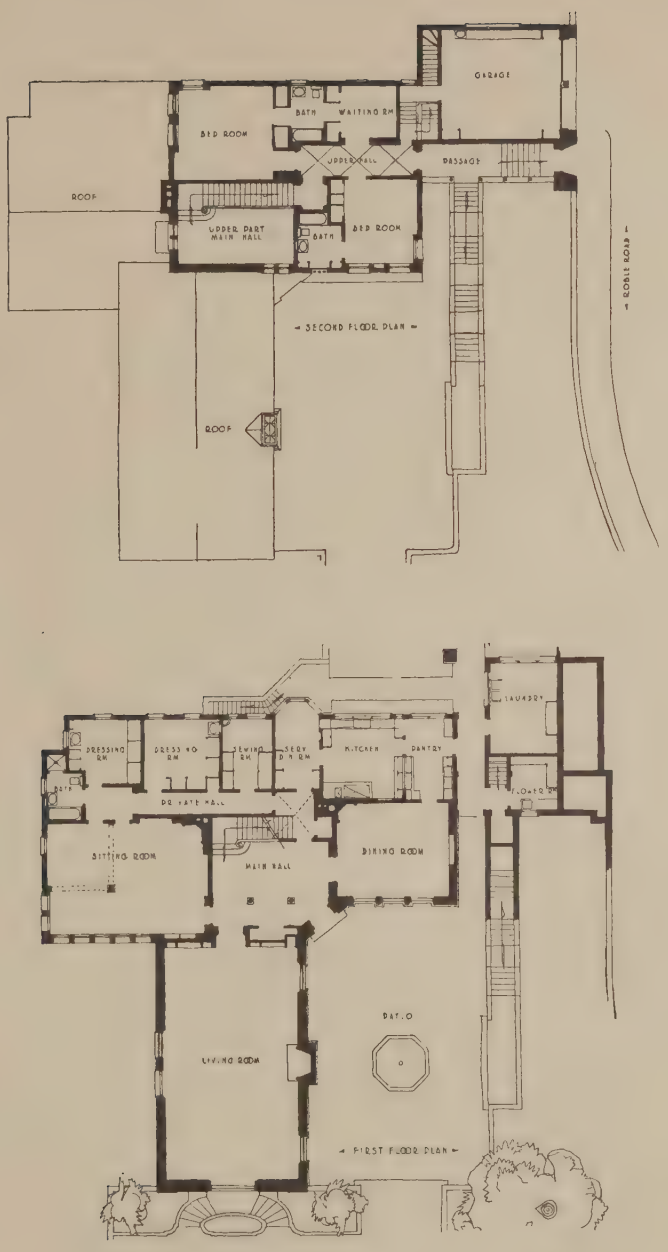


PLAN
RESIDENCE OF ALFRED I. BARTON — MIAMI, FLORIDA
THEODORE VISSCHER AND JAMES BURLEY, ARCHITECTS



FLOOR PLAN

RESIDENCE OF ROY B. WILTSIE—LA JOLLA, CALIF.
EDGAR V. ULLRICH, ARCHITECT
Courtesy *The Architectural Forum*



PLANS
RESIDENCE OF DUNCAN McDUFFIE — CLAREMONT, BERKELEY, CALIF.
WILLIS POLK AND COMPANY, ARCHITECTS
Courtesy *The Architect and Engineer*

CHAPTER II.

Spanish Influence on Exterior Design.

The design of the exterior of the Spanish house makes its greatest appeal through the careful consideration given the blending of the house with its natural surroundings—trees, shrubs, vines and other elements of the setting. Color plays an important part in attaining the desirable relation of house to surroundings, while simplicity of line and detail is ever prominent. Spanish architecture is peculiarly simple. There is ever a noticeable absence of detail. The design of the architecture depends almost entirely on its composition for its charm. A frank, straightforward use of materials and a visible, convincing construction reflect certain traits of the builder as well as of the occupant.

The dominating characteristic of Spanish architecture is embodied in the element of contrast. The architects of Spain have always possessed an uncanny ability for effecting striking contrasts. A strategic manner of disposition, by which the finest effects are obtained in contrasts between the simple and the elaborate, the plain and the ornate, in both texture and color, gives peculiar charm to Spanish architecture. The application of ornament, frequently of intricate design, bearing evidence of the Moorish inheritance of the Spanish, is characterized by a careful restraint and becomes all the more striking in its effect on account of the simplicity of its surroundings. This often takes form in the more elaborate clay product—terra cotta—in many cases produced in polychrome.

Ornament is invariably centered on some prominent element of the architecture, often a door surround, thereby serv-

ing, as all ornament should, to add interest to the design by accentuating the lines and proportions of some important architectural motive. These surrounds frequently take the form of pilasters surmounted by a pediment, broken in purely Spanish fashion, richly carved and ornamented. Over-door panels are often introduced, their design being based, perhaps, on a fine, interlacing pattern of Moorish origin. A textured surface, peculiar to the methods employed by Spanish craftsmen, relieves the walls of their utter lack of interest. Projecting balconies, often covered, and balustraded, lend further interest to the exterior design, and arcaded walls are frequently observed.

A custom of early days when iron grilles were used at windows for protection is still retained. These grilles of hand wrought iron are exquisite examples of craftsmanship and against the simple textured walls sound a note of striking contrast which gives added zest to the design.

In order to attain the correct relation of house to surroundings, at which the Spanish architect is so adept, color is freely introduced into exterior design. The textured walls are enlivened by pinks and yellows; clay roof tiles of various shades of red, and on the walls insets of brilliant colored tiles and hand painted decoration, give life to the architecture and a picturesque quality to the house that only color can give. If, in adapting Spanish architecture to conditions in this country, American architects will learn the use of color in exterior design, or even learn that it belongs there, and all other efforts at evolving a new type of architecture shall fail, the time shall not be lost nor spent in vain. Color is an essential factor in the Spanish house, and it is, in fact, an essential factor in architecture, everywhere.

The design of the exterior of the Spanish house is featured by strongly marked characteristics and individuality. Spanish architecture, more so, perhaps, than that of any other country,

expresses in material form the individuality and sentiment of its people. Unlike architecture in other European countries, as in England, for example, where classic influence in one generation and Dutch in another robbed it temporarily, at least, of its nationalism, Spanish architecture has remained unconscious to foreign influences and fluctuating tendencies in contemporary art. Its permanency lies in the security of its foundations. It is based on the fundamental principles of architectural design. Form evolves from structure. The design is a composition. Every product that goes into the structure is considered as a component in that composition. The result is that Spanish designs are thoroughly simple in organization and carry the suggestion of a genuine spontaneity. A visible construction is evidence of sincerity and honesty in design.

RESIDENCE OF DR. JOHN W. BAER — MONTECITO, CALIFORNIA
WALLACE NEFF, ARCHITECT

RESIDENCE OF SARAH COLEMAN BROCK — SAN DIEGO, CALIF.
WM. TEMPLETON JOHNSON, ARCHITECT

CLOISTER
RITZ-CARLTON — BOCA RATON, FLORIDA
ADDISON MIZNER, ARCHITECT
Photograph by R. B. Dame

RESIDENCE OF CLINTON G. ABBOTT — SAN DIEGO, CALIFORNIA
WM. TEMPLETON JOHNSON, ARCHITECT

RESIDENCE OF FRANCES M. THOMSON — BEVERLY HILLS, CALIF.
WALLACE NEFF, ARCHITECT
Photograph by Hiller

RESIDENCE OF HARRY C. HUNT — PEBBLE BEACH, CALIFORNIA
CLARENCE A. TANTAU, ARCHITECT

RESIDENCE OF GLENN STEWART — EASTON, MARYLAND
BRADLEY DELEHANTY, ARCHITECT
Photograph by Amemiya

ANOTHER VIEW OF
RESIDENCE OF FRANCES M. THOMSON — BEVERLY HILLS, CALIF.
WALLACE NEFF, ARCHITECT

Photograph by Hiller

RESIDENCE OF JARVIS JOHNSON — DENVER, COLORADO
W. E. AND A. A. FISHER, ARCHITECTS
Photograph by T. M. Fisher

"Casa Florencia"
RESIDENCE OF DR. PRESTON P. SATTERWHITE — PALM BEACH, FLA.
ADDISON MIZNER, ARCHITECT
Photograph by F. E. Geisler

Two Views
RESIDENCE OF GLENN STEWART — EASTON, MARYLAND
BRADLEY DELEHANTY, ARCHITECT
Photograph by Amemiya

"El Mirasol"
RESIDENCE OF EDWARD T. STOTESBURY — PALM BEACH, FLA.
ADDISON MIZNER, ARCHITECT

Photograph by F. E. Geisler

La Venta Inn
PALOS VERDES ESTATES — SANTA MONICA BAY, CALIF.
KIRKLAND K. CUTTER, ARCHITECT

DETAIL
HOTEL ROLYAT — ST. PETERSBURG, FLORIDA
KIEHNEL AND ELLIOTT, ARCHITECTS
Photograph by R. B. Hoit

Another View, Detail
HOTEL ROLYAT — ST. PETERSBURG, FLORIDA
KIEHNEL AND ELLIOTT, ARCHITECTS
Photograph by R. B. Hoit

PATIO
RESIDENCE OF MRS. ARTHUR R. VINCENT — PEBBLE BEACH, CALIF.
GEORGE WASHINGTON SMITH, ARCHITECT
Photograph by J. W. Collinge

PATIO
RESIDENCE OF H. P. McGINLEY — PALM BEACH, FLORIDA
ADDISON MIZNER, ARCHITECT
Photograph by F. E. Geisler

PATIO
RESIDENCE OF ADDISON MIZNER — PALM BEACH, FLORIDA
ADDISON MIZNER, ARCHITECT
The old iron wall fountain at the foot of polychrome glazed tiled stairway leading to the apartments above, lends a note of antiquity.
Photograph by F. E. Geisler

DETAILS
RITZ-CARLTON CLOISTERS — BOCA RATON, FLORIDA
ADDISON MIZNER, ARCHITECT
Photographs by R. B. Dame

RESIDENCE OF HENRY W. SCHULTZ — PASADENA, CALIFORNIA
WALLACE NEFF, ARCHITECT

ANOTHER VIEW
RESIDENCE OF HARRY C. HUNT — PEBBLE BEACH, CALIF.
CLARENCE A. TANTAU, ARCHITECT

Details
HOTEL ROLYAT — ST. PETERSBURG, FLORIDA
KIEHNEL AND ELLIOTT, ARCHITECTS
Photograph by R. B. Hoit

Another View, Details
HOTEL ROLYAT — ST. PETERSBURG, FLORIDA
KIEHNEL AND ELLIOTT, ARCHITECTS
Photograph by R. B. Hoit

Details
HOTEL ROLYAT — ST. PETERSBURG, FLORIDA
KIEHNEL AND ELLIOTT, ARCHITECTS
Photograph by R. B. Hoit

Another View
HOTEL ROLYAT — ST. PETERSBURG, FLORIDA
KIEHNEL AND ELLIOTT, ARCHITECTS
Photograph by R. B. Hoit

"The Terrace"
RESIDENCE OF ARTHUR ROSE VINCENT — PEBBLE BEACH, CALIF.
GEORGE WASHINGTON SMITH, ARCHITECT
Photograph by J. W. Collinge

RESIDENCE OF W. R. ALBERGER — PEBBLE BEACH, CALIF.
CLARENCE A. TANTAU, ARCHITECT

PATIO
RESIDENCE OF JOSEPH M. CUDAHY — PALM BEACH, FLORIDA
ADDISON MIZNER, ARCHITECT

Photograph by F. E. Geisler

PATIO IN "CASA FLORENCIA"
RESIDENCE OF DR. PRESTON P. SATTERWHITE — PALM BEACH, FLA.
ADDISON MIZNER, ARCHITECT

Photograph by F. E. Geisler

RESIDENCE OF JOHN B. SEMPLE — MIAMI, FLORIDA
KIEHNEL AND ELLIOTT, ARCHITECTS
Photograph by R. B. Hoit

RESIDENCE OF A. J. RICHEY — MIAMI, FLORIDA

KIEHNEL AND ELLIOTT, ARCHITECTS

Photograph by R. B. Hoit

DETAILS
HOTEL ROLYAT — ST. PETERSBURG, FLORIDA
KIEHNEL AND ELLIOTT, ARCHITECTS
Photograph by R. B. Hoit

RESIDENCE OF ELLIOTT F. SHEPARD — MIAMI BEACH, FLORIDA
KIEHNEL AND ELLIOTT, ARCHITECTS
Photograph by R. B. Hoit

RESIDENCE OF L. N. ANSON — MIAMI, FLORIDA
KIEHNEL AND ELLIOTT, ARCHITECTS

RESIDENCE OF MIAMI BEACH, FLORIDA

KIEHNEL AND ELLIOTT, ARCHITECTS

Photograph by R. B. Hoit

RESIDENCE OF RICHARD KIEHNEL — MIAMI, FLORIDA
KIEHNEL AND ELLIOTT, ARCHITECTS

RESIDENCE AT MIAMI SHORES — MIAMI, FLORIDA

KIEHNEL AND ELLIOTT, ARCHITECTS

Photograph by R. B. Hoit

PATIO
RESIDENCE OF STERLING POSTLEY — PALM BEACH, FLORIDA
MARION SIMS WYETH, ARCHITECT
Photograph by Mattie E. Hewitt

RESIDENCE OF JARVIS JOHNSON — DENVER, COLORADO

W. E. AND A. A. FISHER, ARCHITECTS

WAYNE, NEB.
STATE TEACHERS COLLEGE

PATIO
RESIDENCE OF FREDERICK S. WHEELER — PALM BEACH, FLORIDA
MARION SIMS WYETH, ARCHITECT
Photograph by Mattie E. Hewitt

RESIDENCE OF MRS. B. C. POPE — BERKELEY, CALIF.
R. I. STRINGHAM, ARCHITECT

RESIDENCE OF HENRY F. SWIFT — BERKELEY, CALIF.
R. I. STRINGHAM, ARCHITECT

ANOTHER VIEW
RESIDENCE OF MRS. B. C. POPE — BERKELEY, CALIF.
R. I. STRINGHAM, ARCHITECT

ANOTHER VIEW
RESIDENCE OF HENRY F. SWIFT — BERKELEY, CALIF.
R. I. STRINGHAM, ARCHITECT

RESIDENCE OF WILLIAM A. GUNN — CORONADO, CALIF.
REQUA AND JACKSON, ARCHITECTS
All the forms impart a certain graceful, flowing plasticity.

TWO VIEWS OF A RESIDENCE IN LOS ANGELES, CALIF.

MEYER AND HOLLER, ARCHITECTS

Photograph by George Haight

RESIDENCE OF DR. CARL VOEGTLIN — WASHINGTON, D. C.
RODIER AND KUNDZIN, ARCHITECTS

ANOTHER VIEW
RESIDENCE OF MRS. FRANK P. FRAZIER — PALM BEACH, FLORIDA
MARION SIMS WYETH, ARCHITECT
Photograph by Mattie E. Hewitt

RESIDENCE OF ADDISON MIZNER — PALM BEACH, FLORIDA

ADDISON MIZNER, ARCHITECT

Photograph by F. E. Geisler

PATIO
RESIDENCE OF J. LEDLIE HESS — PALM BEACH, FLORIDA
MARION SIMS WYETH, ARCHITECT
Photograph by Mattie E. Hewitt

PATIO
RESIDENCE OF STERLING POSTLEY — PALM BEACH, FLORIDA
MARION SIMS WYETH, ARCHITECT
Photograph by Pownall Studio

PATIO
RESIDENCE OF HARRY C. HUNT — PEBBLE BEACH, CALIF.
CLARENCE A. TANTAU, ARCHITECT

LIBBY STABLES — OJAI, CALIF.
WALLACE NEFF, ARCHITECT
Photograph by F. W. Martin

Two Views
EL VERNONA HOTEL — SARASOTA, FLORIDA
DWIGHT JAMES BAUM, ARCHITECT

OFFICE OF FOX MEADOWS ESTATES — HARTSDALE, N. Y.
ANDREW J. THOMAS, ARCHITECT
Photograph by G. H. Van Anda

POLO CLUB — DENVER, COLORADO

W. E. AND A. A. FISHER, ARCHITECTS

Photograph by Theo. M. Fisher

DETAILS OF A RESIDENCE IN LOS ANGELES, CALIF.

MEYER AND HOLLER, ARCHITECTS

Photograph by George Haight

ANOTHER VIEW
RESIDENCE OF MRS. FRED SEWELL — PASADENA CALIF.
THEODORE VISSCHER AND JAMES BURLEY, ARCHITECTS

RESIDENCE OF DR. BURNS — WASHINGTON, D. C.
RODIER AND KUNDZIN, ARCHITECTS

RESIDENCE OF MRS. FRED SEWELL — PASADENA, CALIF.
THEODORE VISSCHER AND JAMES BURLEY, ARCHITECTS
Photograph by Leroy Hulbert

Loggia
RESIDENCE MRS. C. WHEELER, Jr. — PEBBLE BEACH, CALIF.
CLARENCE A. TANTAU, ARCHITECT

LIBBY STABLES — OJAI, CALIF.
WALLACE NEFF, ARCHITECT
Photograph by F. W. Martin

CHAPTER III.

Spanish Influence on the Design of the Interior.

The Spanish interior bears out the prediction that the exterior suggests. The Spanish seems especially anxious and skillful at creating an atmosphere in the interior which we more naturally associate with the exterior of a building. It is due to this atmosphere that the Spanish interior possesses such a satisfying, natural appearance. The design of the interior is peculiarly architectural, and its style is peculiarly Spanish, just as is the style of the exterior. Inside, one never forgets that he is in a Spanish house.

Visible construction, which is such a feature of the exterior of the Spanish house, is just as prominent in the design of the interior. In fact, the interior design is governed by the same principles and is true to the same traditions as the exterior. There is a noticeable absence of meaningless applied decoration and ornament, and every detail which lends interest to and increases the decorative value of the scheme has its origin in the structure. In the design of the interior as of the exterior, the Spanish architect selects and combines materials to best serve the purpose for which they are intended, and gives little thought or consideration to precedent or to what others would do under similar conditions. He considers that he, better than anyone else, can solve his problem. The design is further characterized by a lack of symmetry and an appreciation of the meaning of balance in design. Contrasts, too, are evident in the interior design. Simple textured walls are strikingly contrasted with tile floors of brilliant hues, and the simplicity of the wall treatment is further accentuated by richly ornamented

door surrounds, surmounted by pediments broken in purely Spanish fashion, and by occasional ornament of elaborate and intricate design, suggestive of the Moorish inheritance of the people.

Although there are a limited number of movables employed, the resultant open spaces add dignity and interest to the ensemble. Spanish interiors excel in color, perhaps, more than in anything else. Interiors are full of brilliant colors. Sharp contrasts in color are frequent. Crimsons and greens are constantly combined in pleasing schemes. Their love for color is seen in the use of brilliant hued tiles for floors, wainscots, friezes and borders, always enlivened by characteristic patterns, skillfully employed to accentuate the lines of the architectural treatment. Tapestries, brocades, velvets and rich leather, stamped and engraved in polychrome, lend additional color value to the scheme.

In adapting Spanish ideas in interior design to modern conditions in this country, it is the principle on which their designs are based that offer the most valuable inspiration. Prevalent ideas in interior design in this country today tend towards applied ornament; decoration, as it is popularly conceived, often detracts from the architectural treatment, by actually concealing construction in attempting to effect something that it is not, instead of being so devised as to accentuate the lines of the architecture. The Spanish worked out their designs on just the opposite ideas. The quality of sincerity and honesty which they impart, the regard for visible construction and the complete absence of sham and pretence, offer suggestions which, if heeded, would be valuable to designers of interiors in this country today. Again, the element of contrast which is so characteristic of the Spanish might be adapted with success to the design of interiors in America to offset the monotony to which we have become so accustomed. The absence, too, of symmetry would also add interest to design, and a greater appre-

ciation of the fact that balance is not repetition of form,—a distinction which the Spanish understand so thoroughly,—would be the means of introducing greater individuality and originality in the design of the interior of the modern American house.

DINING ALCOVE
RESIDENCE OF R. LEE CHAMBERLAIN — BERKELEY, CALIF.
CLARENCE C. DAKIN, ARCHITECT
Photograph by Waters & Hainlin

Dining Room
HOTEL ROLYAT — ST. PETERSBURG, FLORIDA
KIEHNEL AND ELLIOTT, ARCHITECTS
Photograph by R. B. Hoit

Interior Details
HOTEL ROLYAT — ST. PETERSBURG, FLORIDA
KIEHNEL AND ELLIOTT, ARCHITECTS
Photograph by R. B. Hoit

The Lobby
HOTEL ROLYAT — ST. PETERSBURG, FLORIDA
KIEHNEL AND ELLIOTT, ARCHITECTS *Photograph by R. B. Hoit*

Another View of the Lobby
HOTEL ROLYAT — ST. PETERSBURG, FLORIDA
KIEHNEL AND ELLIOTT, ARCHITECTS
Photograph by R. B. Hoit

Two Views
NEW YORK TICKET OFFICE, UNITED FRUIT COMPANY
ZALUD COMPANY, DECORATORS
Photograph by North American Photo Service

OFFICES
THE J. J. CASSADY ORGANIZATION — ATLANTIC CITY, N. J.
FRANK A. BERRY, ARCHITECT
Photograph by Atlantic Foto Service

OFFICE
THE UNITED FRUIT COMPANY — NEW YORK CITY
ZALUD COMPANY, DECORATORS
Photograph by North American Photo Service

ENTRANCE TO DINING ROOM
RITZ-CARLTON CLOISTER — BOCA RATON, FLORIDA
ADDISON MIZNER, ARCHITECT

LIVING ROOM
RESIDENCE OF ARTHUR B. CLAFLIN — PALM BEACH, FLORIDA
ADDISON MIZNER, ARCHITECT
Photograph by F. E. Geisler

Living Room
RESIDENCE OF R. LEE CHAMBERLAIN — BERKELEY, CALIF.
CLARENCE C. DAKIN, ARCHITECT
Photograph by Waters & Hainlin

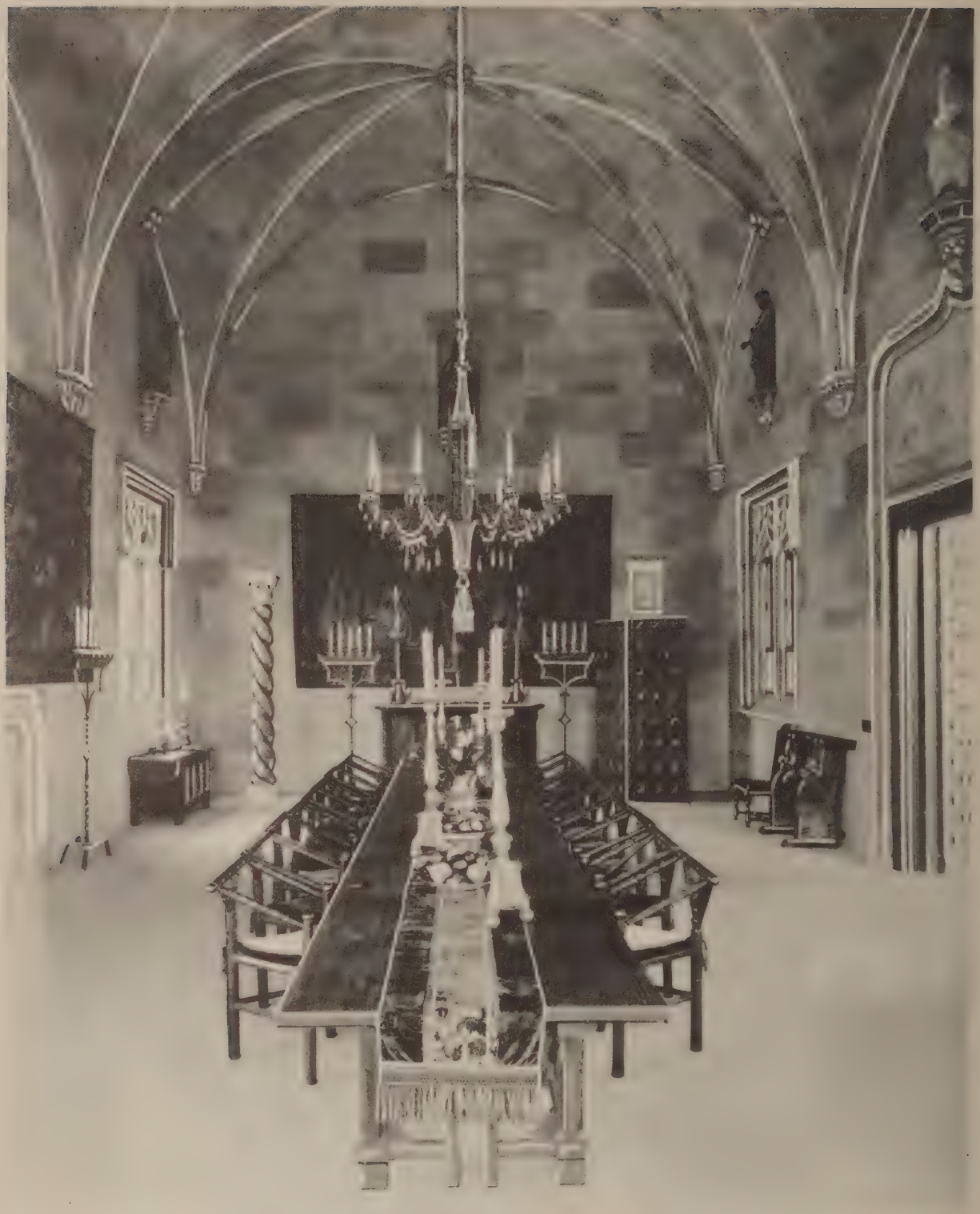
Interior View
RESIDENCE OF FRANCES MARION THOMSON — BEVERLY HILLS, CALIF.
WALLACE NEFF, ARCHITECT

Photograph by Hiller

ANOTHER VIEW OF THE INTERIOR
RESIDENCE OF FRANCES MARION THOMSON — BEVERLY HILLS, CALIF.
WALLACE NEFF, ARCHITECT

Photograph by Hiller

Two Interior Views
RESIDENCE OF ARTHUR K. BOURNE — PASADENA, CALIF.
WALLACE NEFF, ARCHITECT
Photographs by W. M. Clarke



Dining Hall in "Casa Florencia"
RESIDENCE OF DR. PRESTON P. SATTERWHITE — PALM BEACH, FLA.
ADDISON MIZNER, ARCHITECT

Photograph by F. E. Geisler

HALL
RESIDENCE OF ADDISON MIZNER — PALM BEACH, FLORIDA
ADDISON MIZNER, ARCHITECT
Photograph by F. E. Geisler

HALL
RESIDENCE OF CLINTON G. ABBOTT — SAN DIEGO, CALIF.
WM. TEMPLETON JOHNSON, ARCHITECT

LIVING ROOM
RESIDENCE OF SARAH COLEMAN BROCK — SAN DIEGO, CALIF.
WM. TEMPLETON JOHNSON, ARCHITECT

LIVING ROOM
RESIDENCE OF W. B. HEWITT — KATONAH, N. Y.
STEPHEN STRAHOTA, DECORATOR

STUDIO
CONSOLVO TILE & MANTEL COMPANY — TULSA, OKLA.
Photograph by The Howards

LIVING ROOM
RESIDENCE OF GEORGE F. STEEDMAN — MONTECITA, CALIF.
GEORGE WASHINGTON SMITH, ARCHITECT
Photograph by J. W. Collinge

Dining Room
RESIDENCE OF GEORGE WASHINGTON SMITH — SANTA BARBARA, CALIF.
GEORGE WASHINGTON SMITH, ARCHITECT
Photograph by J. W. Collinge

LIBRARY
RESIDENCE OF MRS. EDWARD CUNNINGHAM — SANTA BARBARA, CALIF.
GEORGE WASHINGTON SMITH, ARCHITECT
Photograph by J. W. Collinge

Living Room
RESIDENCE OF WILLIAM A. GUNN — CORONADO, CALIF.
REQUA AND JACKSON, ARCHITECTS

Living Room
RESIDENCE OF JOHN B. SEMPLE — MIAMI, FLORIDA
KIEHNEL AND ELLIOTT, ARCHITECTS
Photograph by R. B. Hoit

LIVING ROOM
RESIDENCE OF MALCOLM MEACHEM — PALM BEACH, FLORIDA
MARION SIMS WYETH, ARCHITECT
Photograph by Mattie E. Hewitt

HALL
RESIDENCE OF MRS. FREDERICK P. FRAZIER — PALM BEACH, FLORIDA
MARION SIMS WYETH, ARCHITECT
Photograph by Mattie E. Hewitt

LIVING ROOM
RESIDENCE OF STERLING POSTLEY — PALM BEACH, FLORIDA
MARION SIMS WYETH, ARCHITECT
Photograph by Mattie E. Hewitt

LIVING ROOM
RESIDENCE OF JARVIS JOHNSON — DENVER, COLORADO
W. E. AND A. A. FISHER, ARCHITECTS

LIVING ROOM
RESIDENCE OF FREDERICK S. WHEELER — PALM BEACH, FLORIDA
MARION SIMS WYETH, ARCHITECT
Photograph by Mattie E. Hewitt

Dining Room
RESIDENCE OF JARVIS JOHNSON — DENVER, COLORADO
W. E. AND A. A. FISHER, ARCHITECTS

LIVING ROOM
RESIDENCE OF SIDNEY GLASS — FLINTRIDGE, CALIF.
H. C. NEWTON, ARCHITECT
Photograph by Miles Berne

DOORWAY
A RESIDENCE IN LOS ANGELES, CALIF.
MEYER AND HOLLER, ARCHITECTS
Photograph by George Haight

HALL
RESIDENCE OF BENJAMIN WOOD — NEW YORK, N. Y.
W. L. BOTTOMLEY, ARCHITECT
Photograph by J. W. Gillies

LIVING ROOM
RESIDENCE OF MRS. C. WHEELER, JR. — PEBBLE BEACH, CALIF.
CLARENCE A. TANTAU, ARCHITECT

APARTMENT OF A. J. STONE, JR. — BLIND BROOK LODGE, RYE, N. Y.
VAN WART AND WEIN, ARCHITECTS
Photograph by Amemiya

DRAWING ROOM
RESIDENCE OF ADDISON MIZNER — PALM BEACH, FLORIDA
ADDISON MIZNER, ARCHITECT
Photograph by R. B. Dame

HALL
RESIDENCE OF J. D. WARBURG — NEW YORK CITY, N. Y.
W. L. BOTTOMLEY, ARCHITECT
Photograph by J. W. Gillies

Living Room
RESIDENCE OF A. I. BARTON — MIAMI, FLORIDA
THEODORE VISSCHER AND JAMES BURLEY, ARCHITECTS
Photograph by F. N. Irving

Dining Room
RESIDENCE OF A. I. BARTON — MIAMI, FLORIDA
THEODORE VISSCHER AND JAMES BURLEY, ARCHITECTS
Photograph by F. N. Irving

POLO CLUB — DENVER, COLORADO

W. E. AND A. A. FISHER, ARCHITECTS

Photograph by Theo. M. Fisher

OFFICE
FOX MEADOWS ESTATES — HARTSDALE, N. Y.
A. J. THOMAS, ARCHITECT
Photograph by G. H. Van Anda

DINING ROOM
RESIDENCE OF SIDNEY GLASS — FLINTRIDGE, CALIF.
H. C. NEWTON, ARCHITECT
Photograph by Miles Berné

PAINTED DECORATION
RESIDENCE OF GLENN STEWART — EASTON, MARYLAND
This painting depicts Cortes' Conquest of Mexico
PAINTED BY VICTOR WHITE AND EXHIBITED AT THE ARDEN GALLERY

CHAPTER IV.

Spanish Influence on American Craftsmanship.

Spanish architecture, featured by a frank use of materials, a visible construction and a wealth of color, places unusual demands upon the craftsmen. In fact, Spanish architecture, in order to function properly, actually depends on a market that shall satisfy the unusual demands put upon it. This the Spanish craftsman understands, for he possesses rare ability to recognize the good from the bad. Good design is based primarily on just consideration to the properties of the material in which the design is to take form and to the method by which it is to be produced. Spanish craftsmen are highly appreciative of and fully understand the meaning and value of good design, and the result is that Spain is characterized by a craftsmanship of which the country may well be proud. It is true, as has already been suggested, that much of the charm of Spanish architecture is due to the rare judgment of the Spanish architect in his selection of materials for building and decoration. It is this ability that prompts him to surmount rough textured walls of delicately blended pinks and yellows with red tile roofs, to give artistic value to window grilles, and to so design and construct wood doors that they immediately stimulate interest as to what to expect when they open. But, on the other hand, it must not be overlooked that the peculiarly fine craftsmanship of the country greatly simplifies the problem of the Spanish architect. Each product that enters into the structure becomes a component in the architectural composition. Besides harmonizing with the other elements in the scheme, it must possess an intrinsic value of its own. The success which Spanish architects

have achieved in attaining their main objective,—to design the house so that it appears to be born of the physical conditions of the site on which it is erected,—reflects, therefore, credit on the craftsman as well as on the architect.

Spanish architects selected materials first for their structural value. That is seen in their use of iron grilles at windows, for example, which, primarily, served as a protection. But they also possess the knowledge that those iron grilles may simultaneously serve as ornament in the architectural composition. And the craftsman, appreciating his opportunity, possesses the ability to give to his product, iron in this case, the desired character.

The prevailing interest in Spanish architecture has tended to awaken craftsmanship in this country to its responsibility. Invention is developing worth-while methods in construction in which leaders in architecture are becoming interested and are creating along new lines. New types of buildings, new color schemes, new effects in design, are the results of these efforts. In these days of quantity production, the future of architecture in this country depends on the craftsman. He must learn to distinguish between the good and the bad. Craftsmanship in this country today is, perhaps, at the highest stage of its development. A closer cooperation between the craftsman and the architect will produce beneficial results. Architecture, based on construction, as it should ever be, actually depends on the efforts of the craftsman for its design. The American craftsman is only now recognizing his responsibility.

CHAPTER IV A.

Roofing Materials.

Roofs of Spanish houses are invariably of tile. A tile roof, properly blended in texture and color, harmonizes perfectly with the natural setting, and this opportunity which tile presents to further add to the picturesque quality of the house undoubtedly has much to do with its acceptance by Spanish architects as a satisfactory roofing material. Climatic conditions, too, may have somewhat influenced their choice. Shingles would be apt to curl or split under the heat of the tropical sun, or, perhaps, rot in the warm rain; and asphalt or metal would be intolerably hot. But these sun-baked plates of beaten clay, burned directly into the shale, are not affected by rain or the most intense heat of the sun. They, too, have an added advantage in their fire-resisting quality. Moreover, the tiles being curved, and laid in double rows,—concave below and convex above,—the air spaces between act as an effective means of insulation against heat and cold. Thus, tiles are not alone weatherproof and fire-proof, but non-conductors of heat and cold as well. A roof of these tiles will keep the house cooler in summer and warmer in winter.

Roofing tiles were introduced into this country about the middle of the 18th century by old Spanish padres. The early forms, seen in the old mission houses of Southern California, were rough and crude, made by hand, moulded over the thigh of the workman. Modern manufacturers have designed new and more attractive patterns and invented improved devices, and they produce their product today in a wide variety of pleasing colors. By the use of the "tapered mission tile" it is

possible to simulate the soft, dull color tones of the old European roofs. The individual tiles range in color from light tans and buffs through varying reds and browns to deep purplish shades. The modern tile is hard-burned to resist northern climatic conditions. Careful blending of the shades results in a wealth of color harmony, surpassing even the century-weathered tiles of the Latin countries. Still rough and somewhat crude in finish and surface, modern tiles resemble in texture the old hand-made product. In application, all points of juncture are cared for by cutting and fitting, as was done by workers laying old mission tile where originally used. The "barrel mission" and "Spanish tile" are other forms of the modern product which lend themselves to architectural designs in this country that reflect the spirit of old Spain.

RESIDENCE OF HARRISON D. APTHORP — BROOKLINE, MASS.
J. ROBERTSON WARD, ARCHITECT
Photograph by J. A. Davis

OFFICE
FOX MEADOWS ESTATE — SCARSDALE, N. Y.
ANDREW J. THOMAS, ARCHITECT
Photograph by J. A. Davis

RESIDENCE OF GEORGE R. BURY — HOLLYWOOD, CALIF.
WEBBER, STAUNTON AND SPAULDING, ARCHITECTS

RESIDENCE OF B. R. MEYER — BEVERLY HILLS, CALIF.
JOHNSON, KAUFMANN AND COATE, ARCHITECTS

Two Views of Roofing Details
HOTEL ROLYAT — ST. PETERSBURG, FLORIDA
KIEHNEL AND ELLIOTT, ARCHITECTS
Photograph by R. B. Hoit

ROOFING DETAILS
HOUSE OF GLENN STEWART — EASTON, MARYLAND
BRADLEY DELEHANTY, ARCHITECT
Photograph by Amemiya

PATIO
RESIDENCE OF MRS. C. WHEELER, JR. — PEBBLE BEACH, CALIF.
CLARENCE A. TANTAU, ARCHITECT

RESIDENCE OF HARRY C. HUNT — PEBBLE BEACH, CALIF.
CLARENCE A. TANTAU, ARCHITECT

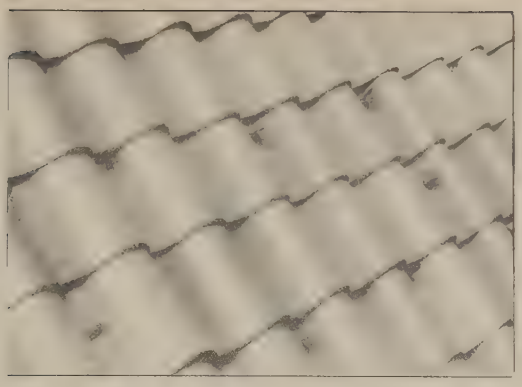
Roofing Details
RESIDENCE OF A. K. BOURNE — PASADENA, CALIF.
WALLACE NEFF, ARCHITECT
Photograph by W. M. Clarke

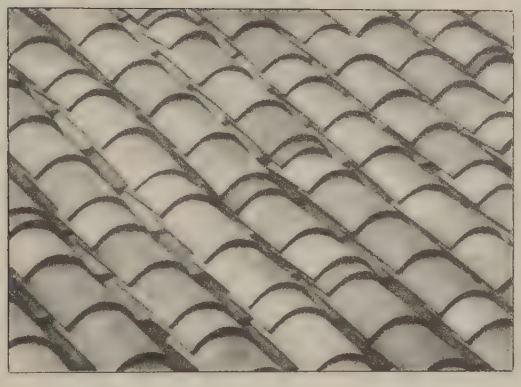
Detail
RESIDENCE OF H. D. APTHORP — BROOKLINE, MASS.
J. ROBERTSON WARD, ARCHITECT
Photograph by P. J. Weber

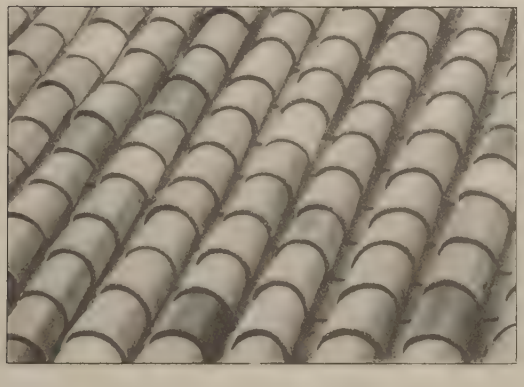
RESIDENCE OF A. E. BURR — BEVERLY HILLS, CALIF.
WALLACE NEFF, ARCHITECT

DETAIL
RESIDENCE OF EDWARD CUNNINGHAM — SANTA BARBARA, CALIF.
GEORGE WASHINGTON SMITH, ARCHITECT
Photograph by J. W. Collinge

SECTIONS OF ROOFING TILES







THREE TYPES OF ROOFING TILES APPROPRIATE TO SPANISH-AMERICAN ARCHITECTURE

An illustration of each section shown on opposite page.

LUDOWICI-CELADON COMPANY, CRAFTSMEN

RESIDENCE IN CORAL GABLES, FLORIDA

KIEHNEL AND ELLIOTT, ARCHITECTS

Photograph by R. B. Holt

RESIDENCE AT MIAMI SHORES — MIAMI, FLORIDA

KIEHNEL AND ELLIOTT, ARCHITECTS

Photograph by R. B. Hoit

RESIDENCE AT MIAMI SHORES — MIAMI, FLORIDA
KIEHNEL AND ELLIOTT, ARCHITECTS
Photograph by R. B. Hoit

RESIDENCE OF DR. JOHN WILLIS BAER — MONTECITO, CALIF.
WALLACE NEFF, ARCHITECT

RESIDENCE OF J. J. L. PHILLIPS — CORAL GABLES, FLORIDA

KIEHNEL AND ELLIOTT, ARCHITECTS

Photograph by R. B. Hoit

PATIO
RESIDENCE OF MALCOLM MEACHEM — PALM BEACH, FLORIDA
MARION SIMS WYETH, ARCHITECT
Photograph by Mattie E. Hewitt

RESIDENCE OF JARVIS JOHNSON — DENVER, COLORADO

W. E. AND A. A. FISHER, ARCHITECTS

Photograph by R. C. Hyskell

RESIDENCE OF B. C. POPE — BERKELEY, CALIF.
R. I. STRINGHAM, ARCHITECT

ANOTHER VIEW
RESIDENCE OF B. C. POPE — BERKELEY, CALIF.
R. I. STRINGHAM, ARCHITECT

SARASOTA TIMES BLDG. — SARASOTA, FLA.
DWIGHT JAMES BAUM, ARCHITECT

THOMAS HOUSE — SARASOTA, FLA.
DWIGHT JAMES BAUM, ARCHITECT

OFFICES OF OWEN BURNS — SARASOTA, FLA.
DWIGHT JAMES BAUM, ARCHITECT

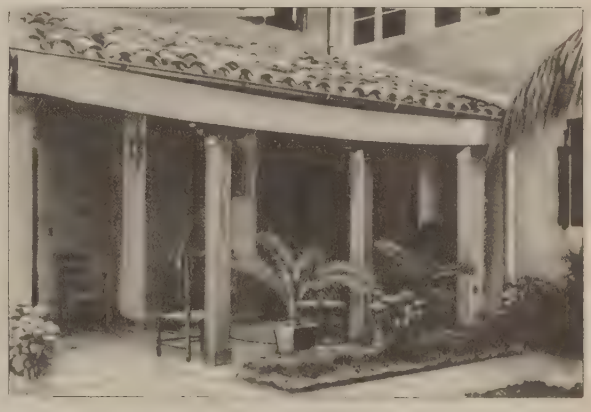
Details
A RESIDENCE IN LOS ANGELES, CALIF.
MEYER AND HOLLER, ARCHITECTS
Photograph by G. Haight

Another View of Roofing Details
RESIDENCE A. K. BOURNE — PASADENA, CALIF.
WALLACE NEFF, ARCHITECT

Entrance to Courtyard
E. P. MELLON — SOUTHAMPTON, L. I.
E. P. MELLON, ARCHITECT

Photograph by G. H. Van Anda

EL VERNONA HOTEL — SARASOTA, FLA.
DWIGHT JAMES BAUM, ARCHITECT



RESIDENCE OF A. I. BARTON — MIAMI, FLA.
THEODORE VISSCHER AND JAMES BURLEY, ARCHITECTS

Photograph by F. N. Irving

POLO CLUB — DENVER, COLORADO
W. E. AND A. A. FISHER, ARCHITECTS
Photograph by T. M. Fisher

SPANISH BUNGALOW AT SEVEN OAKS, MARYLAND
RODIER AND KUNDZIN, ARCHITECTS

RESIDENCE OF COL. J. C. LOW — ST. MONICA, CALIF.
KIRKLAND K. CUTTER, ARCHITECT

CHAPTER IV B.

Wall Treatment.

Coarse wall textures, softly toned by the sweep of the brush or trowel, are distinctively and characteristically Spanish. This is as true of the interior as of the exterior of the Spanish house. The Spanish found in textured walls on the outside further opportunities for blending the house with its natural surroundings—trees, shrubs, vines and other elements of the setting—and the combined textural and color variations added much to the picturesque quality of the architecture. With texture and color the architect enhances form and design, imbuing it with warmth, character and charm. In a manner as well as he knew how the craftsman of other days used the only tools available to apply the material most suitable as a covering for his walls. If his tools were crude, the resulting surface was rough-textured.

Spanish architecture vividly reflects the Moorish influence in a pliant and varied style, generally in rich tones and intricate design in the wall surfacing. Architectural design of both the interior and the exterior is characterized by a bold use of highly colored stucco, glazed polychrome tiles and terra cotta. The coarser textures of the wall surfaces as originally used are rich and fanciful in design. A wavy, trowel-marked texture, softened down by the palm of the hand, is peculiarly Spanish. Such textures are often artistically combined in a polychrome effect of rare beauty.

The rare ability of the Spanish architect to draw striking contrasts is seen in the introduction of such architectural embellishments as iron window grilles, balcony rails, canopies

and tapestries to relieve the tone of the unbroken surfaces of interior as well as exterior walls. The finish of the stucco harmonizes with the architectural expression demanding a full sweep of blank walls, and greatly softens the general uniformity of such an architectural treatment.

Interest in the design of the Spanish house has already resulted in a more generous use of colors in the newer stuccoed effects in this country. Color and textural variations combined contribute greatly to the beauty of an architectural conception. Color in stucco surfaces is chiefly secured by the addition of mineral pigments which are mixed by grinding, making available a wide variety of colors, although colored aggregates are often used.

Two Views of Details
HOTEL ROLYAT — ST. PETERSBURG, FLORIDA
KIEHNEL AND ELLIOTT, ARCHITECTS

DETAILS OF COTTAGE
ESTATE OF GLENN STEWART — EASTON, MARYLAND
BRADLEY DELEHANTY, ARCHITECT
Photograph by Amemiya

ANOTHER VIEW OF COTTAGE
ESTATE OF GLENN STEWART — EASTON, MARYLAND
BRADLEY DELEHANTY, ARCHITECT
Photograph by Amemiya

ANOTHER VIEW SHOWING DETAILS OF COTTAGE
ESTATE OF GLENN STEWART — EASTON, MARYLAND
BRADLEY DELEHANTY, ARCHITECT

Photograph by Amemiya

Interior Detail
RESIDENCE OF GLENN STEWART — EASTON, MARYLAND
BRADLEY DELEHANTY, ARCHITECT
Photograph by Amemiya

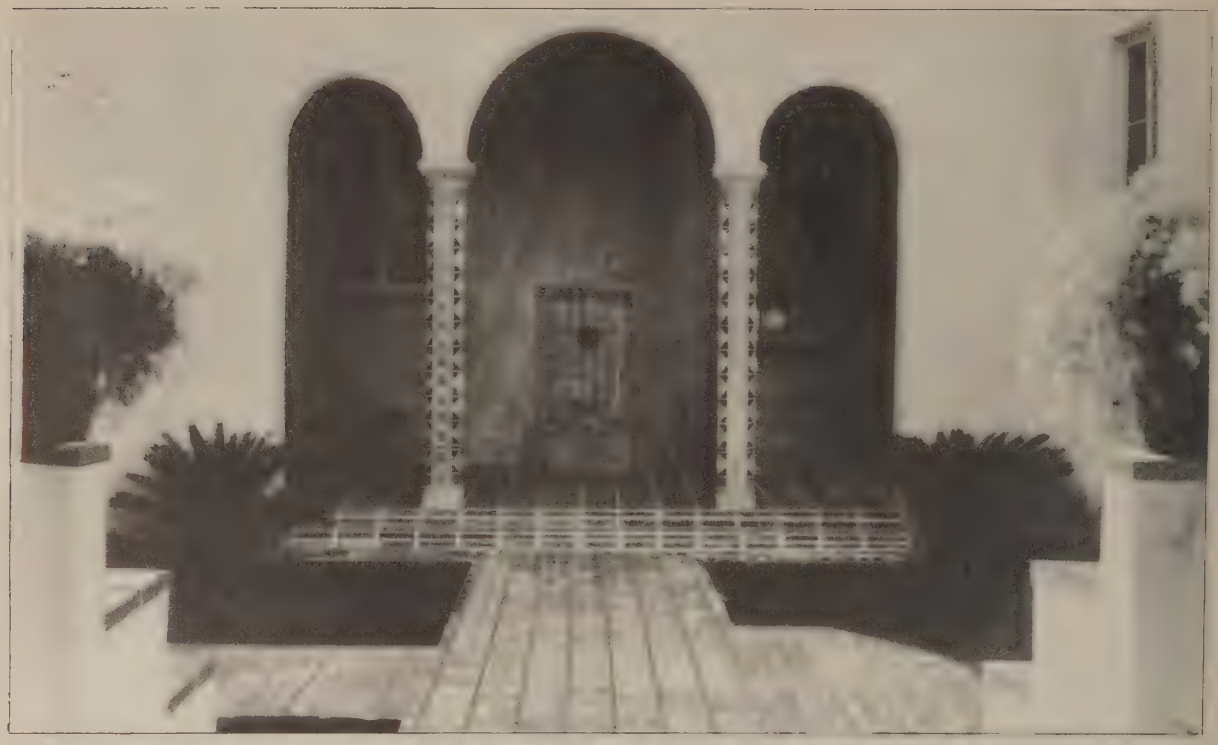
Entrance Detail
RESIDENCE OF SIDNEY GLASS — FLINTRIDGE, CALIF.
H. C. NEWTON, ARCHITECT
Photograph by Miles Berné

Detail
RESIDENCE OF CLINTON G. ABBOTT — SAN DIEGO, CALIF.
WILLIAM TEMPLETON JOHNSON, ARCHITECT

EXTERIOR DETAILS
RESIDENCE OF R. LEE CHAMBERLAIN — BERKELEY, CALIF.
CLARENCE C. DAKIN, ARCHITECT
Photograph by Waters & Hainlin

DETAIL
RESIDENCE OF SARAH C. BROCK — SAN DIEGO, CAL.
WM. TEMPLETON JOHNSON, ARCHITECT

DINING-ROOM
RITZ-CARLTON CLOISTER — BOCA RATON, FLORIDA
WM. TEMPLETON JOHNSON, ARCHITECT
Photograph by R. B. Dame



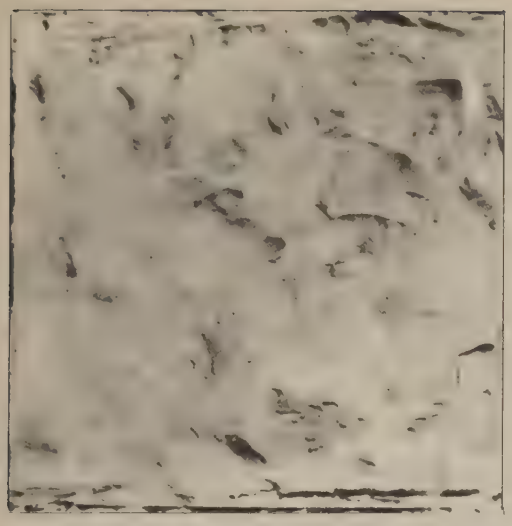
Patio
RESIDENCE OF SIDNEY GLASS — FLINTRIDGE, CALIF.
H. C. NEWTON, ARCHITECT
Photograph by Miles Berne

Detail of Garage
GROUNDS OF A. E. CAMERON — PALOS VERDES ESTATES, CALIF.
KIRKLAND K. CUTTER, ARCHITECT

Service Door Detail
RESIDENCE OF CLINTON G. ABBOTT — SAN DIEGO, CAL.
WM. TEMPLETON JOHNSON, ARCHITECT

Detail Entrance
RESIDENCE OF SARAH C. BROCK — SAN DIEGO, CAL.
WM. TEMPLETON JOHNSON, ARCHITECT

Exterior Detail
RESIDENCE OF GEORGE F. STEEDMAN — MONTECITO, CALIF.
GEORGE WASHINGTON SMITH, ARCHITECT
Photograph by J. W. Collinge



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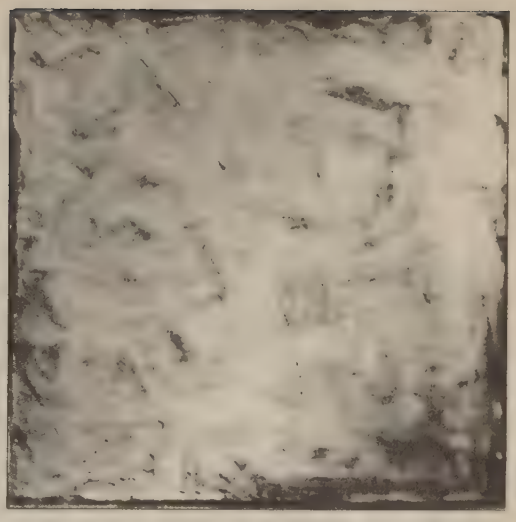

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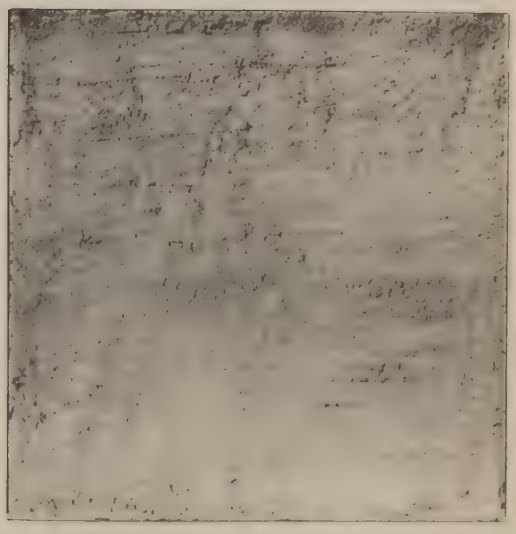
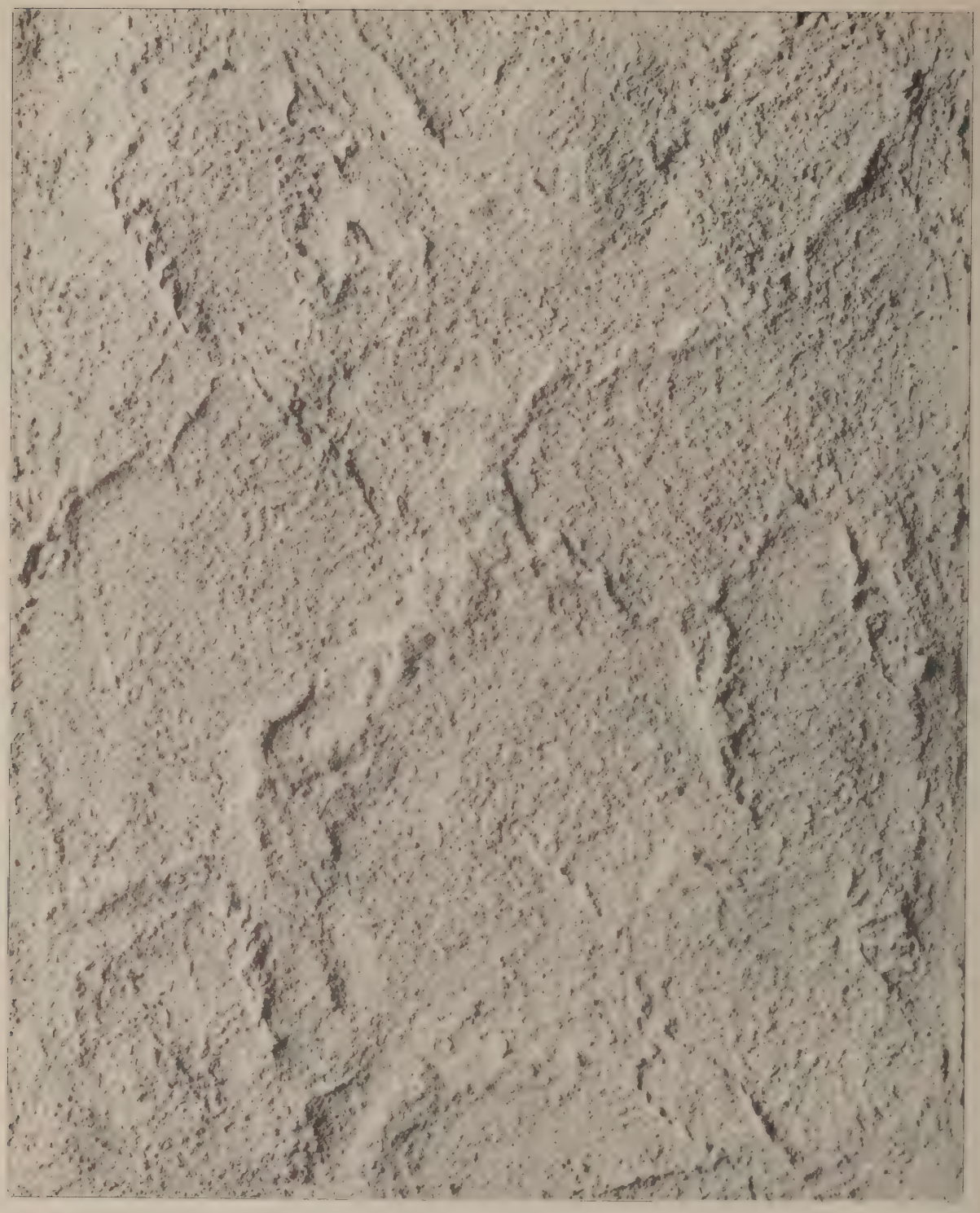


D

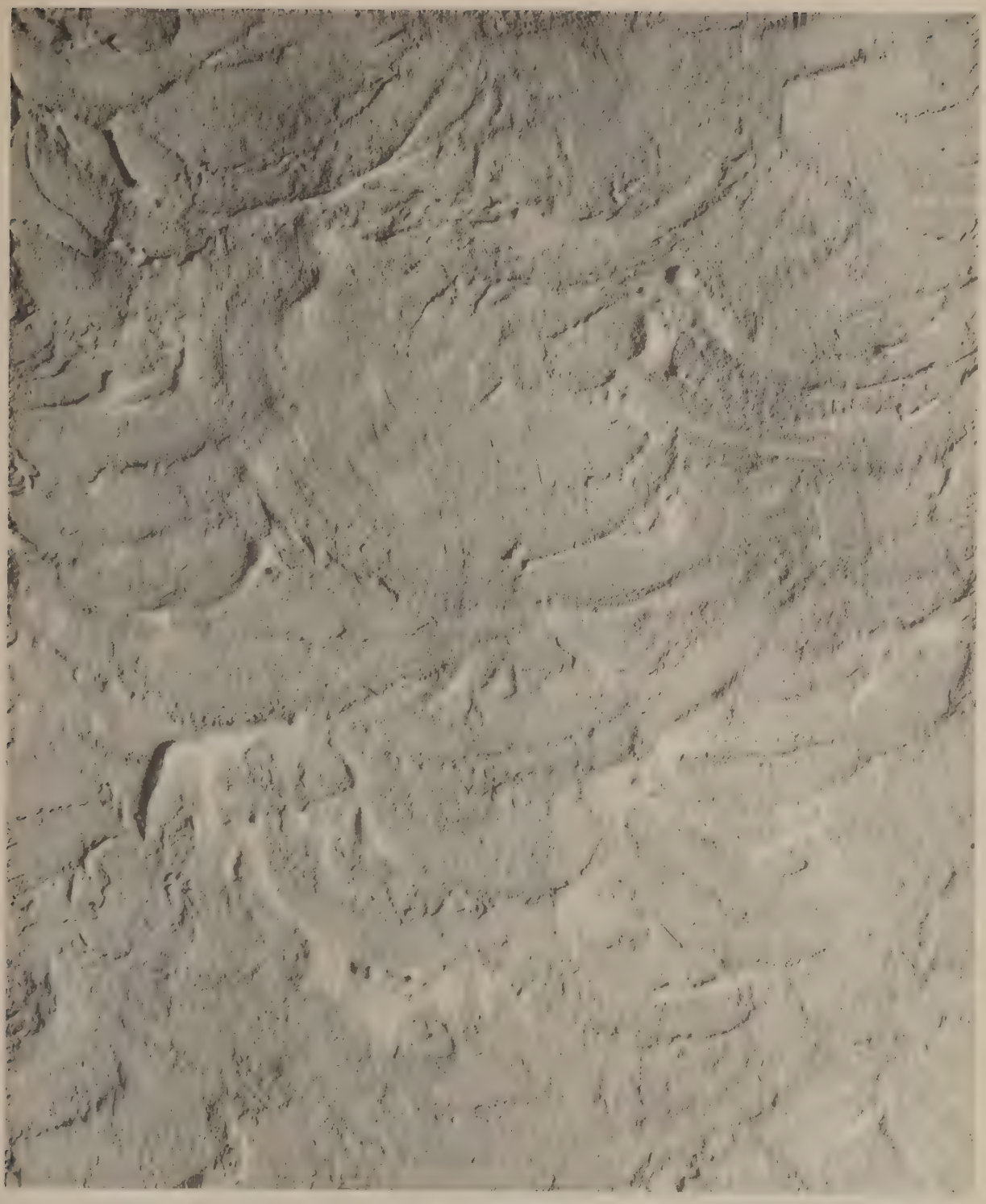
FOUR WALL TEXTURES IN PORTLAND CEMENT
Appropriate to American Architecture Bearing Spanish Influence ABCD
(A) SPANISH, (B) MEXICAN, (C) CALIFORNIAN, (D) MODERN AMERICAN
Courtesy *Portland Cement Association*



MODERN WALL TEXTURE THAT REFLECTS THE SPIRIT OF THE OLD SPANISH CRAFTSMEN

AN ADAPTATION IN COLORED STUCCO OF SPANISH EXTERIOR WALL SURFACE

Courtesy *United States Gypsum Company*



MODERN WALL TEXTURE THAT REFLECTS THE SPIRIT OF THE OLD SPANISH CRAFTSMEN

TEXTURE FOR INTERIOR WALLS SUGGESTIVE OF THE SPANISH PALM FINISH

Courtesy *United States Gypsum Company*

INTERIOR WALL TEXTURE
RESIDENCE OF MRS. W. B. HEWITT — KATONAH, N. Y.
STEPHEN STRAHOTA, DECORATOR

EXTERIOR WALL TEXTURE
RESIDENCE OF A. E. BURR — BEVERLY HILLS, CALIF.
WALLACE NEFF, ARCHITECT

Photograph by Padilla

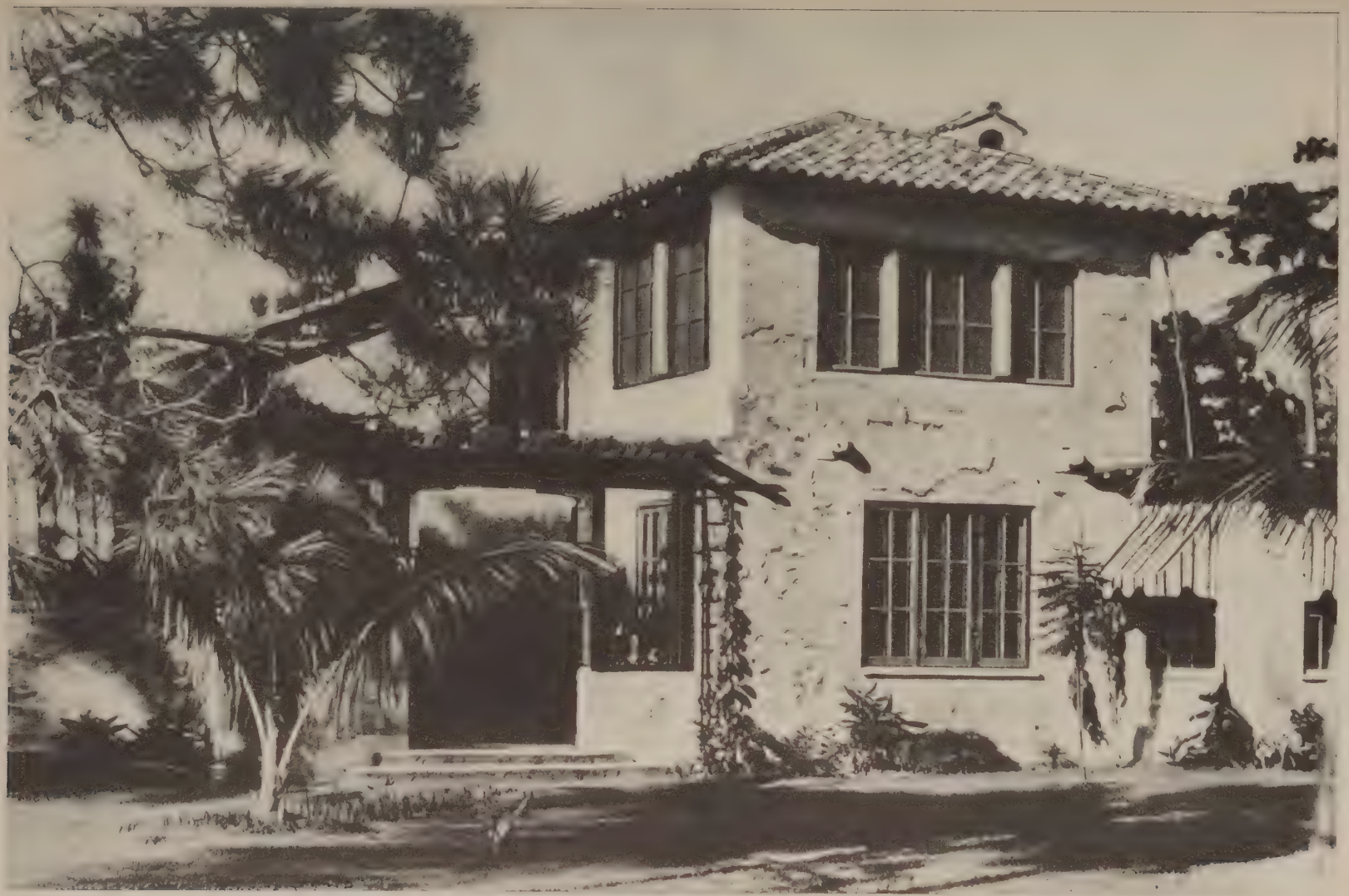
HALL
RESIDENCE OF WILLIAM A. GUNN — CORONADO, CALIF.
REQUA AND JACKSON, ARCHITECTS
An interesting plastic feeling pervades the various surfaces which suggests having been stroked by the human hand.

NAUTILUS HOTEL COTTAGE—MIAMI BEACH, FLORIDA
KIEHNEL AND ELLIOTT, ARCHITECTS
Photograph by R. B. Hoit

RESIDENCE OF ROY WRIGHT — MIAMI SHORES, MIAMI, FLORIDA

KIEHNEL AND ELLIOTT, ARCHITECTS

Photograph by R. B. Hoit



RESIDENCE OF H. de B. JUSTISON — COCONUT GROVE, MIAMI, FLA.
KIEHNEL AND ELLIOTT, ARCHITECTS
Photograph by R. B. Hoit

RESIDENCE OF ELLIOTT F. SHEPARD — MIAMI BEACH, FLORIDA

KIEHNEL AND ELLIOTT, ARCHITECTS

Photograph by R. B. Hoit

Entrance Detail
RESIDENCE OF MALCOLM MEACHEM — PALM BEACH, FLORIDA
MARION SIMS WYETH, ARCHITECT
Photograph by Mattie E. Hewitt

Detail of Patio
RESIDENCE OF J. LEDLIE HESS — PALM BEACH, FLORIDA
MARION SIMS WYETH, ARCHITECT
Photograph by Mattie E. Hewitt

RESIDENCE OF FREDERICK S. WHEELER — PALM BEACH, FLORIDA

MARION SIMS WYETH, ARCHITECT

Photograph by Mattie E. Hewitt

STAIRWAY
RESIDENCE OF FREDERICK S. WHEELER — PALM BEACH, FLORIDA
MARION SIMS WYETH, ARCHITECT
Photograph by Mattie E. Hewitt

LOGGIA
RESIDENCE OF FREDERICK S. WHEELER — PALM BEACH, FLORIDA
MARION SIMS WYETH, ARCHITECT
Photograph by Mattie E. Hewitt

RESIDENCE OF SIDNEY GLASS — FLINTRIDGE, CALIF.
H. C. NEWTON, ARCHITECT
Photograph by Miles Berné

RESIDENCE OF MRS. CHAS. WHEELER, JR. — PEBBLE BEACH, CALIF.
CLARENCE A. TANTAU, ARCHITECT

OFFICE
FOX MEADOWS ESTATE,
HARTSDALE, N. Y.
ANDREW J. THOMAS, ARCHITECT
Photograph by G. H. Van Anda

THOMAS HOUSE — SARASOTA, FLA.
DWIGHT JAMES BAUM, ARCHITECT

EL VERNONA HOTEL — SARASOTA, FLA.
DWIGHT JAMES BAUM, ARCHITECT

DETAIL
A RESIDENCE IN LOS ANGELES, CALIFORNIA
MEYER AND HOLLER, ARCHITECTS
Photograph by George Haight

ANOTHER VIEW SHOWING EXTERIOR
RESIDENCE OF R. LEE CHAMBERLAIN — BERKELEY, CALIF.
CLARENCE C. DAKIN, ARCHITECT
Photograph by Waters & Hainlin

CHAPTER IV C.

Tiles.

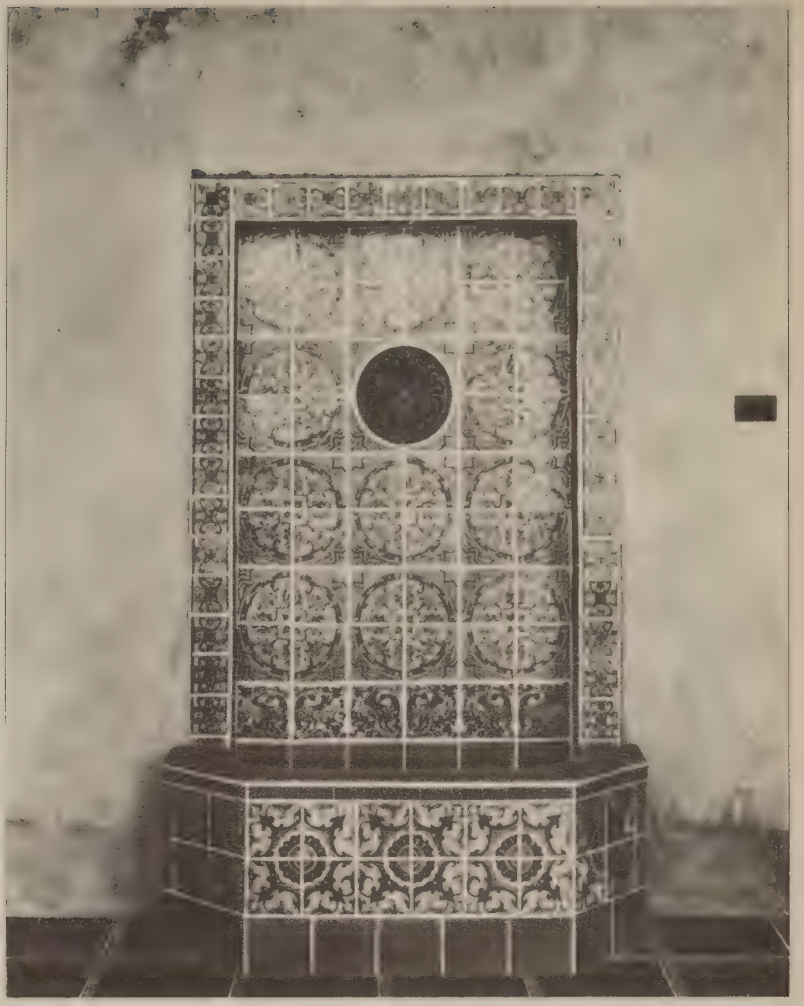
The varied and brilliant colorings which are such a feature of Spanish architecture are due largely to the universal use of tiles as an element of architectural design. Tiles are used for patio walks; floors of arcades, living rooms and corridors; everywhere are insets of brilliant colored tiles: in niches, stair risers, under arches and in the deep reveals of doors and windows. Decorative tiles give the necessary warmth of color to set off the long stretches of cool, gray wall. It might be said that with the exception of grilles and wall surfaces, the Spanish house is almost entirely a house of tiles. Besides lending color and decoration to architecture, tiles effect cleanliness and coolness. While sunshine is somewhat excluded from the inner rooms by small and guarded windows, the direct sunlight is replaced with a cooler light reflected from the polished surfaces of the tiled floors, allowing of perfect indirect lighting in place of a strong glare.

Many of the Spanish factories in which these baked clay products are produced are famous the world over. Here, again, Spanish craftsmanship is supreme! In design, the tiles range from the intricate geometric patterns of the early Moors to the freehand motives peculiar to the Spanish renaissance of the last century. But their greatest value, perhaps, is in their color. Brilliant in hues, they are ever harmonious, and the rare skill of the Spanish designer at effecting pleasing color schemes and combinations is as evident in the Spanish ceramist as it is in other craftsmen.

Although we are accustomed to emphasize the decorative

value of tile products, remarking the opportunities they present to introduce color and ornament into architectural design, the interest of the Spanish architect in the baked clay product centered first on its structural qualities. Recognizing in a product that possesses permanence, cleanliness and coolness combined, a structural material of unusual value, the Spanish craftsman gave the clay product a decorative quality that made it especially desirable to an architectural style featured so by visible construction as is the Spanish. Tiles offer the greatest opportunities to us today in so successfully combining decorative and structural qualities.

RESIDENCE OF MRS. C. M. WINSLOW — LOS ANGELES, CAL.
C. M. WINSLOW, ARCHITECT
Photograph by Hiller



TILE WALL FOUNTAIN
RESIDENCE OF SIDNEY GLASS — FLINTRIDGE, CALIF.
H. C. NEWTON, ARCHITECT
Photograph by Miles Berne

INTERIOR DETAIL
RESIDENCE OF GLENN STEWART — EASTON, MARYLAND
BRADLEY DELEHANTY, ARCHITECT
Photograph by Amemiya

LOGGIA
RESIDENCE OF SIDNEY GLASS — FLINTRIDGE, CALIF.
H. C. NEWTON, ARCHITECT
Photograph by Miles Berné

LIVING-ROOM
RESIDENCE OF MARION SIMS WYETH — PALM BEACH, FLORIDA
MARION SIMS WYETH, ARCHITECT
Photograph by Pownall Studios

TILES USED FOR STAIR RISERS
OFFICE OF MARION SIMS WYETH
Photograph by Pownall Studios

STAIRWAY
ST. JAMES CAFETERIA — ATLANTIC CITY, N. J.
FRANK BERRY, ARCHITECT
Photograph by Atlantic Foto Service

OFFICES
J. J. CASSADY ORGANIZATION — ATLANTIC CITY, N. J.
FRANK A. BERRY, ARCHITECT
Photograph by Atlantic Foto Service

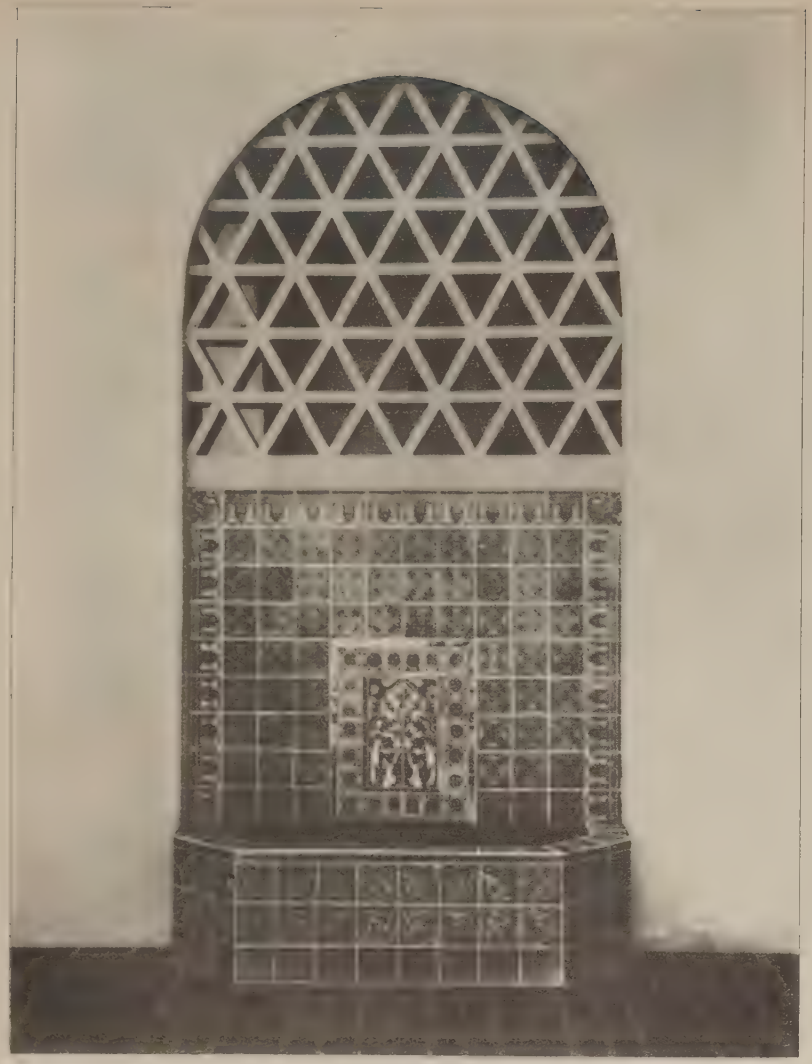
EXTERIOR DETAIL
RESIDENCE OF MRS. ARTHUR ROSE VINCENT, — PEBBLE BEACH, CALIF.
GEORGE WASHINGTON SMITH, ARCHITECT
Photograph by J. W. Collinge

INTERIOR DETAIL
RESIDENCE OF GEORGE WASHINGTON SMITH — SANTA BARBARA, CALIF.
GEORGE WASHINGTON SMITH, ARCHITECT
Photograph by J. W. Collinge

Interior Detail
RESIDENCE OF GLENN STEWART — EASTON, MARYLAND
BRADLEY DELEHANTY, ARCHITECT
Photograph by Amemiya

Patio
RESIDENCE OF WILLIAM A. GUNN — CORONADO, CALIF.
REQUA AND JACKSON, ARCHITECTS

Two Views
RESIDENCE OF SIDNEY GLASS — FLINTRIDGE, CALIF.
H. C. NEWTON, ARCHITECT



Another View
RESIDENCE OF SIDNEY GLASS — FLINTRIDGE, CALIF.
Photograph by Miles Berné

Entrance
OFFICE OF MARION SIMS WYETH — PALM BEACH, FLORIDA
MARION SIMS WYETH, ARCHITECT
Photograph by Pownall Studios

Lavabo in Dining Room
RITZ-CARLTON CLOISTER — BOCA RATON, FLORIDA
ADDISON MIZNER, ARCHITECT
Photograph by R. B. Dame

OFFICE
FOX MEADOWS ESTATES — HARTSDALE, N. Y.
ANDREW J. THOMAS, ARCHITECT
Photograph by G. H. Van Anda

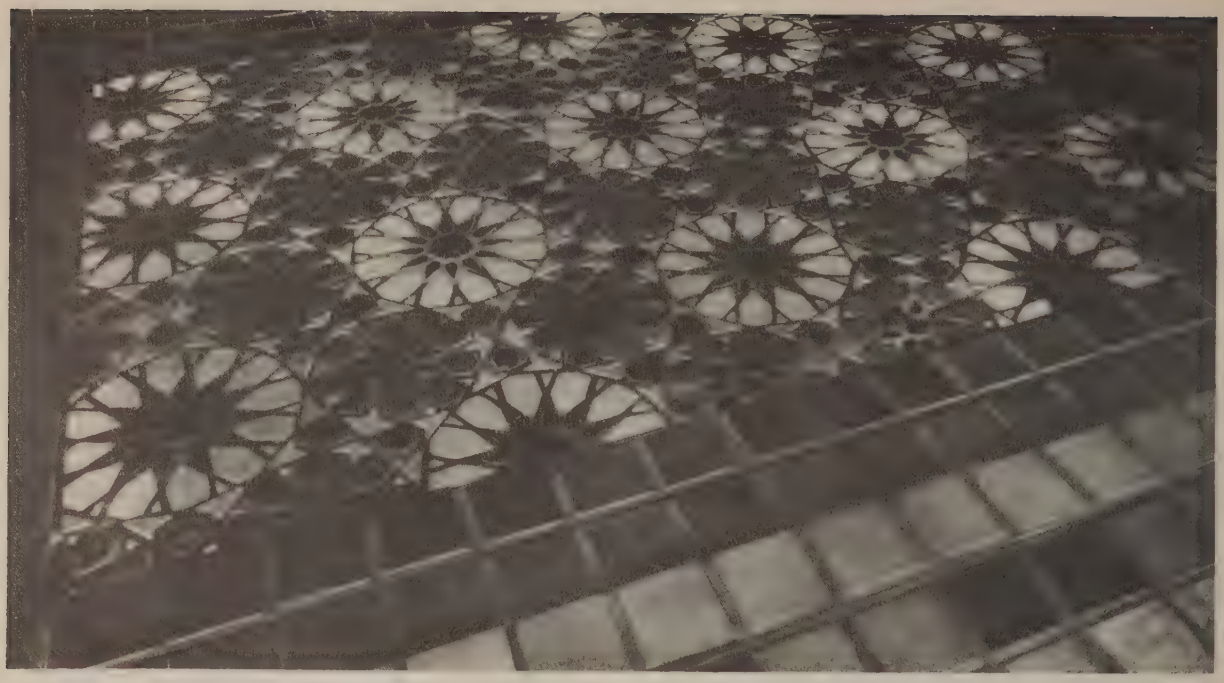
DOORWAY
AN APARTMENT AT JACKSON HEIGHTS, NEW YORK
ANDREW J. THOMAS, ARCHITECT
Photograph by G. H. Van Anda

HALL
RESIDENCE OF J. D. WARBURG, NEW YORK CITY
W. L. BOTTOMLEY ARCHITECT
Photograph by J. W. Gillies

RESIDENCE OF STERLING POSTLEY — PALM BEACH, FLORIDA
MARION SIMS WYETH, ARCHITECT
Photograph by Mattie E. Hewitt

DETAIL
A RESIDENCE IN LOS ANGELES, CALIFORNIA
MEYER AND HOLLER, ARCHITECTS
Photograph by George Haight

ROOM
DESIGNED FOR EXHIBITION PURPOSES BY RAYMOND ANTHONY COURT, INC.
RAYMOND ANTHONY COURT, INC., DECORATORS
Photograph by F. M. Demarest



A Tile Panel
The panel lends the desirable Spanish quality to the floor through its color and design.
WHEATLEY POTTERY CO., CRAFTSMEN IN TILES

Exterior Detail
RESIDENCE OF CLINTON G. ABBOTT — SAN DIEGO, CALIF.
WM. TEMPLETON JOHNSON, ARCHITECT

Suggested Base

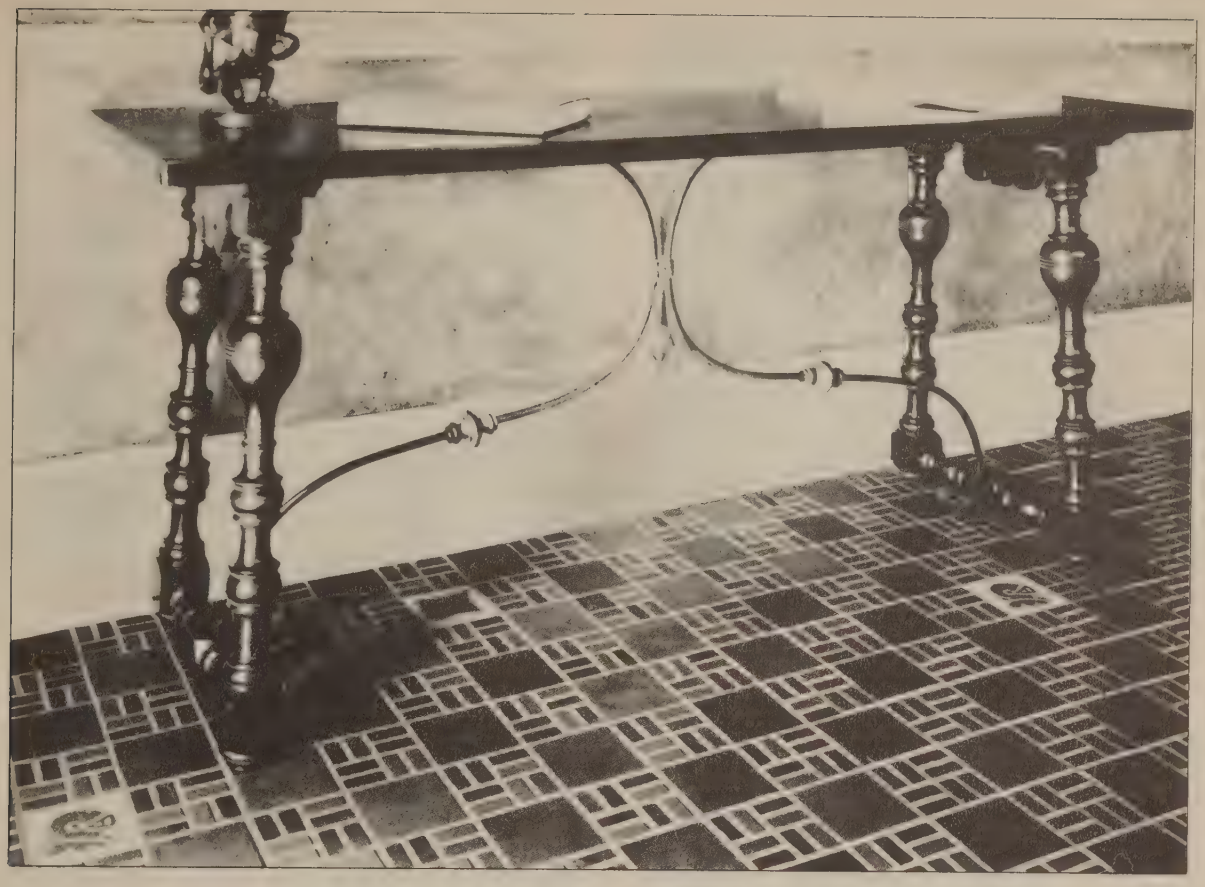
WAINSCOT AND FRIEZE OF TILE BEARING SPANISH INFLUENCE

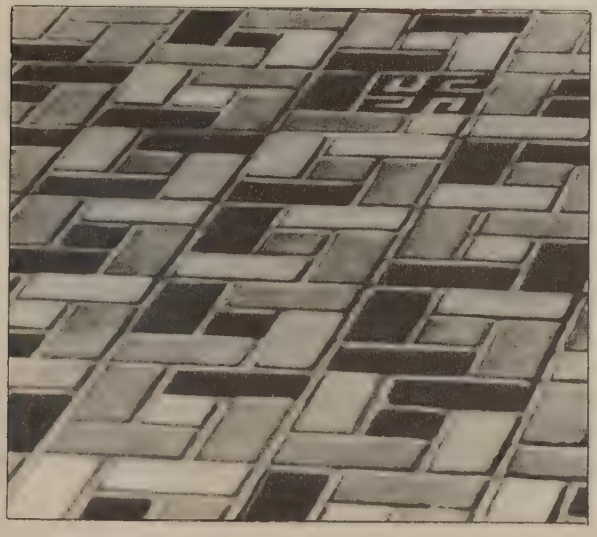
The free movement of the design is typical of the Spanish Renaissance.

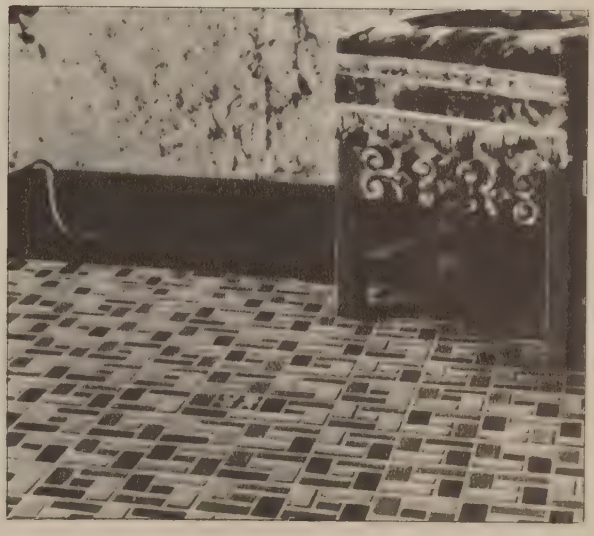
WHEATLEY POTTERY CO., CRAFTSMEN IN TILES

ORNAMENTAL TILES REPRESENTATIVE OF THE THREE PERIODS OF SPANISH DECORATIVE DESIGN
(X) The Old Spanish, (Y) The Spanish Moresco, and (Z) The Spanish or Moorish Renaissance
Courtesy of Robert Rossman Company

An effect of a richly colored tile floor may be obtained by cutting joints directly in the concrete, admitting of a wide range of designs, and applying color by means of a specially prepared stain which penetrates the concrete and is permanent.
Courtesy of A. C. Horn Company



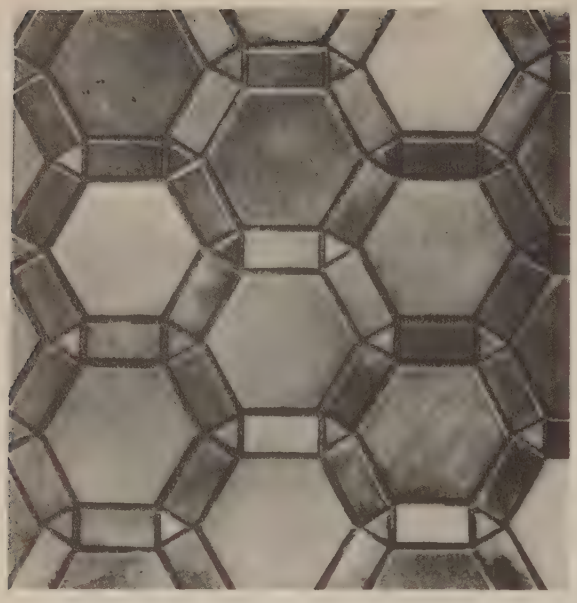




EFFECTS OF TILE IN EMBOSSED HANDCRAFT TILE INLAID LINOLEUM

Suitable for rooms suggestive of the Spanish.

Courtesy of Armstrong Cork Company



FOUR PANELS
AMERICAN TILE PRODUCTS DESIGNED IN GEOMETRIC PATTERNS
Suggestive of the Moorish.
WHEATLEY POTTERY CO., CRAFTSMEN IN TILES

CHAPTER IV D.

Wrought Iron.

In iron, as in tile, the Spanish recognized a valuable structural material capable of peculiarly decorative possibilities. Wrought iron is a feature of Spanish architecture. Where visible construction is the basic principle on which architectural design is established, as it so positively is in Spain, and should ever be, everywhere, iron, on account of its physical properties and its decorative possibilities, makes an especial appeal. Yet it is evident from the weight of the material employed that the selection of iron by Spanish architects was due primarily to its structural value. The Spanish craftsman again recognized his opportunities, and has given iron a decorative quality that makes its use doubly satisfactory. It is due to the weight of the material employed that Spanish wrought iron work is characterized by its crudeness, lacking the delicacy and fine detail of the Italian. Such heavy material does not allow of delicate handling.

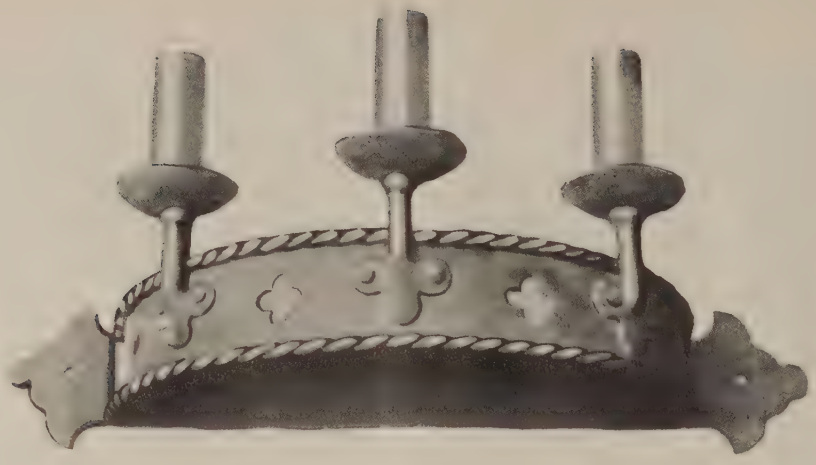
Spanish craftsmen in iron are not limited to any one type of work. They are skillful at forging, incising and repoussee. Flat cut-out work is especially characteristic of the Spanish. The Spanish craftsman was very proficient in split bar forged work, and it was he who first introduced the split bar placed "on the diamond," producing a much more graceful effect than when set "on the square." It is also peculiarly characteristic of the Spanish to employ in their designs of iron work animals' heads as finials. Flat cut-out work is often simply modeled, and tracery designs incised.

Wrought iron window grilles are more or less of a tradition

in Spain. They are relics of the old days when the Spaniard's house on the outside was more like a fort than a home, and massive grilles at small windows offered necessary protection to the inmates from the outside world. Enlarging the windows, the grilles still remain as a protection but more than ever serve as a decorative feature of the architecture.

Associated with baked clay products, on roofs and floors, and rough plaster on walls, hand wrought iron completes a thoroughly harmonious composition. The crude, hand-made quality is the dominating characteristic of these various materials. Their selection by the architect is based on their structural qualities; the individuality of the craftsman gives the structure—the composition—its decorative interest.

THREE WROUGHT IRON WALL BRACKETS
The animal's head as a finial is characteristic of the Spanish.
P. A. FIEBIGER, CRAFTSMAN



WALL BRACKETS SHOWING VARIOUS WORKMANSHIP IN WHICH THE SPANISH EXCELLED

P. A. FIEBIGER, CRAFTSMAN

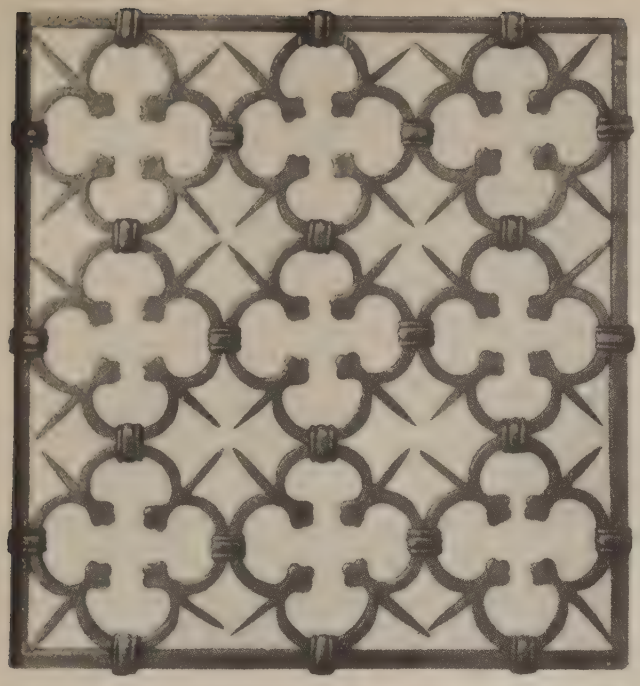
WALL BRACKETS SHOWING VARIOUS WORKMANSHIP IN WHICH THE SPANISH EXCELLED

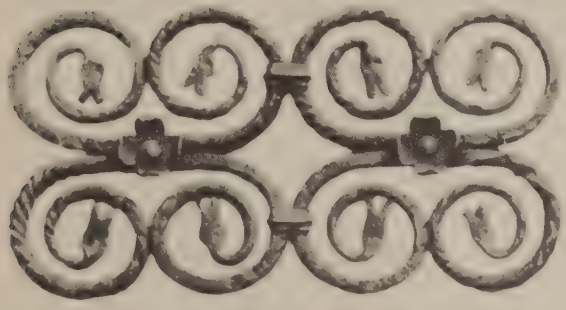
P. A. FIEBIGER, CRAFTSMAN

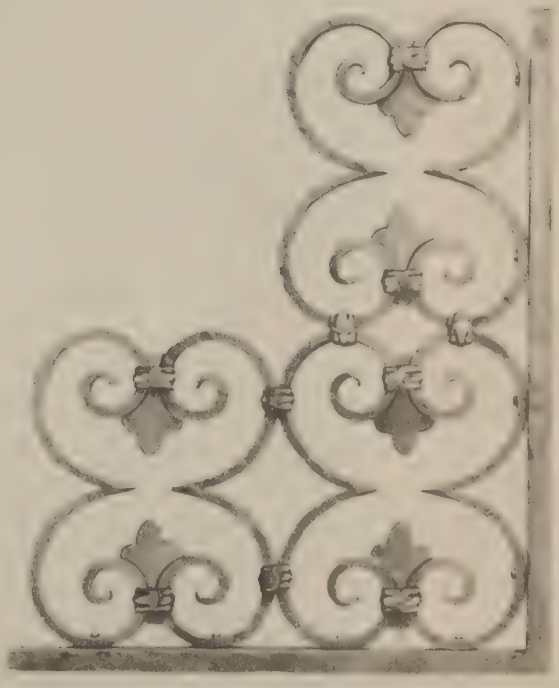
Wrought Iron Lobby Gate
CUNARD BUILDING — NEW YORK CITY
B. W. MORRIS, ARCHITECT
SAMUEL YELLIN, CRAFTSMAN

WINDOW GRILLES
RESIDENCE OF GLENN STEWART — EASTON, MARYLAND
BRADLEY DELEHANTY, ARCHITECT
Photograph by Amemiya

ANOTHER PATTERN WINDOW GRILLE
RESIDENCE OF GLENN STEWART — EASTON, MARYLAND
BRADLEY DELEHANTY, ARCHITECT
Photograph by Amemiya



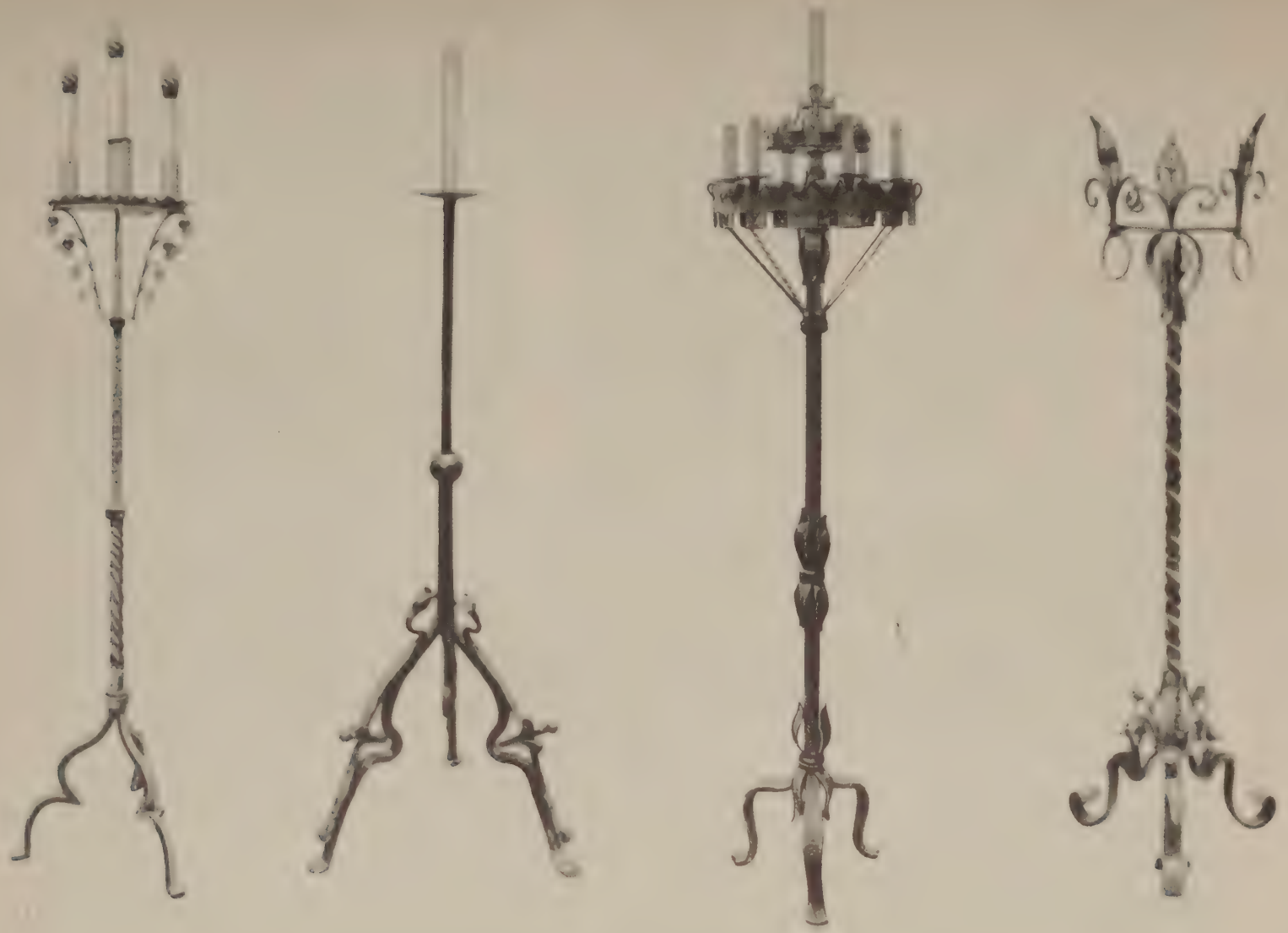




DETAILS OF WROUGHT IRON

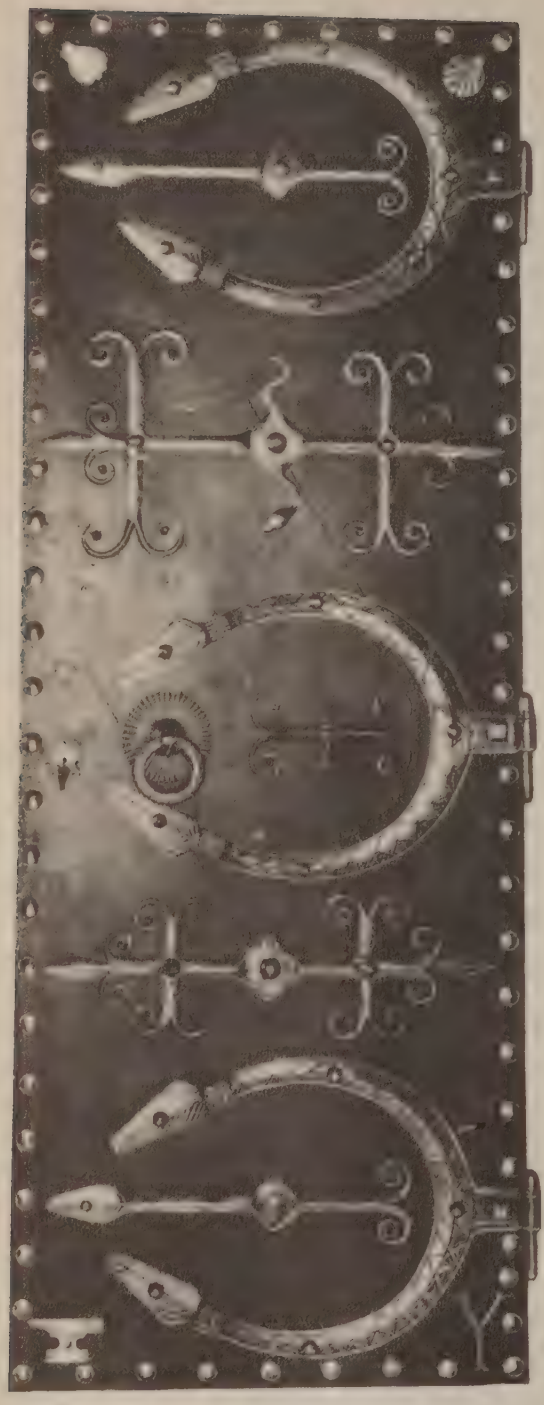
Due to the weight of the material used, the character of old Spanish craftsmanship is retained.

P. A. FIEBIGER, CRAFTSMAN



IRON TORCHERES IN THE CHARACTER OF THE SPANISH
P. A. FIEBIGER, CRAFTSMAN

Four Wall Brackets
WROUGHT IRON IN WHICH THE INFLUENCE OF THE SPANISH IS EVIDENT



IRON TRIMMINGS APPLIED TO A WOODEN DOOR
SAMUEL YELLIN, CRAFTSMAN

IRON GATE
The flat metal was cut out in an interesting shape, a manner of working used often by the Spanish.
KANTACK AND CO., CRAFTSMEN

Exterior Staircase
RESIDENCE OF A. E. BURR — BEVERLY HILLS, CALIF.
WALLACE NEFF, ARCHITECT
Photograph by Padilla

WINDOW GRILLES AND BALUSTRADES
RESIDENCE OF ARTHUR K. BOURNE — PASADENA, CALIF.
WALLACE NEFF, ARCHITECT

Photograph by W. M. Clarke

Wrought Iron Balustrade
RESIDENCE OF MRS. W. B. HEWITT — KATONAH, N. Y.
STEPHEN STRAHOTA, DECORATOR

Wrought Iron Window Grille
RESIDENCE OF EDWARD CUNNINGHAM,
SANTA BARBARA, CALIF.
GEORGE WASHINGTON SMITH, ARCHITECT
Photograph by J. W. Collinge

ASH TRAY
An example of the influence of Spanish forged work.
KANTACK AND CO., CRAFTSMEN

TABLE LAMP
Done in the manner of the old Spanish hanging lamps which were used as a light to hang from the ceiling as well as one to stand on the table.
KANTACK AND CO., CRAFTSMEN

Two Views
RESIDENCE OF STERLING POSTLEY — PALM BEACH, FLORIDA
MARION SIMS WYETH, ARCHITECT
Photograph by Mattie E. Hewitt

RESIDENCE OF A. J. RICHEY — COCONUT GROVE, MIAMI, FLORIDA

KIEHNEL AND ELLIOTT, ARCHITECTS

Photograph by R. B. Hoit

CORAL GABLES CONGREGATIONAL CHURCH — CORAL GABLES, FLORIDA

KIEHNEL AND ELLIOTT, ARCHITECTS

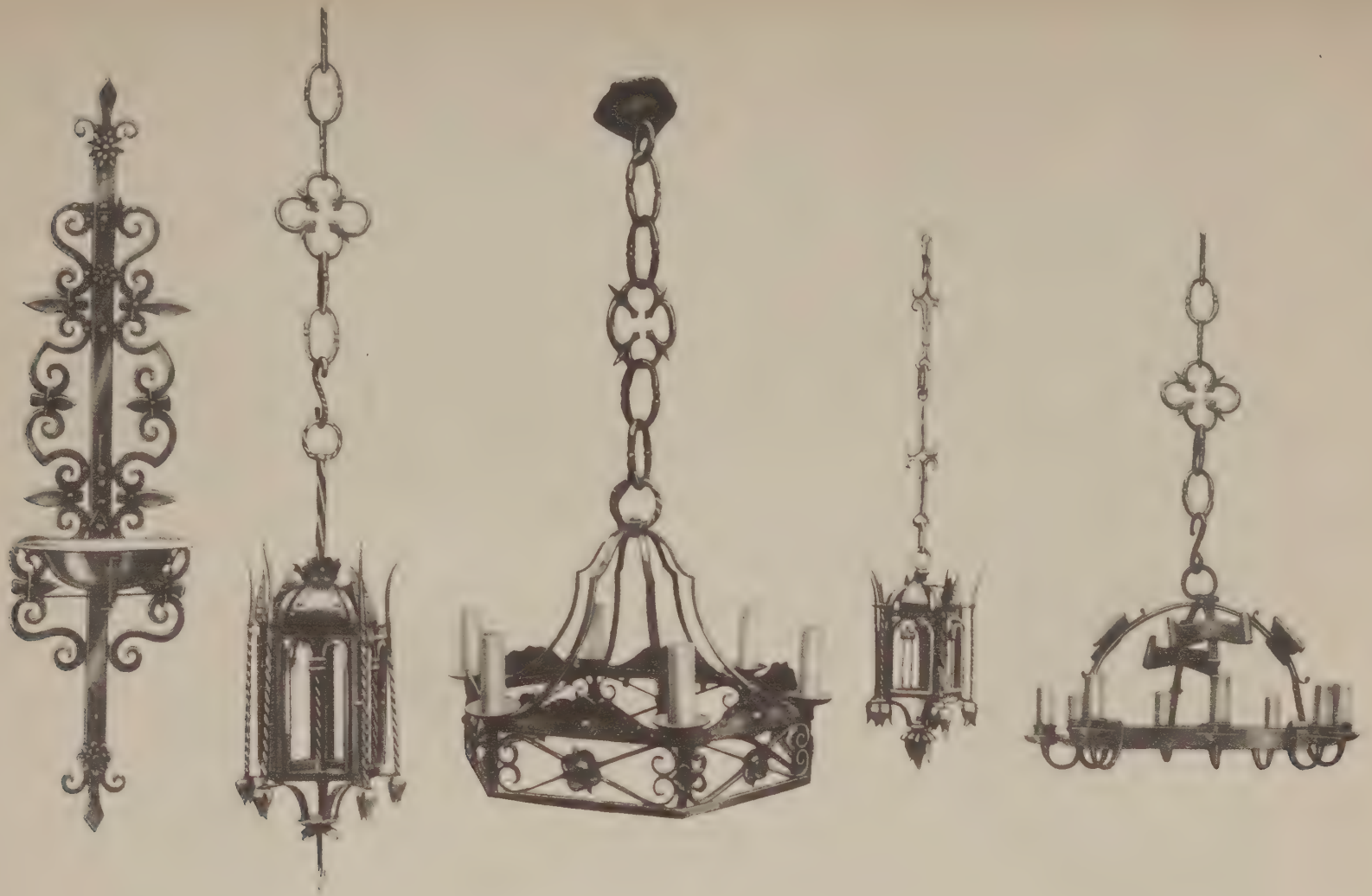
Photograph by R. B. Hoit

BALUSTRADE
RESIDENCE OF A. J. BIGLER — COCONUT GROVE, MIAMI, FLORIDA
KIEHNEL AND ELLIOTT, ARCHITECTS
Photograph by R. B. Hoit

RESIDENCE OF MR. FRANCIS — MIAMI, FLORIDA

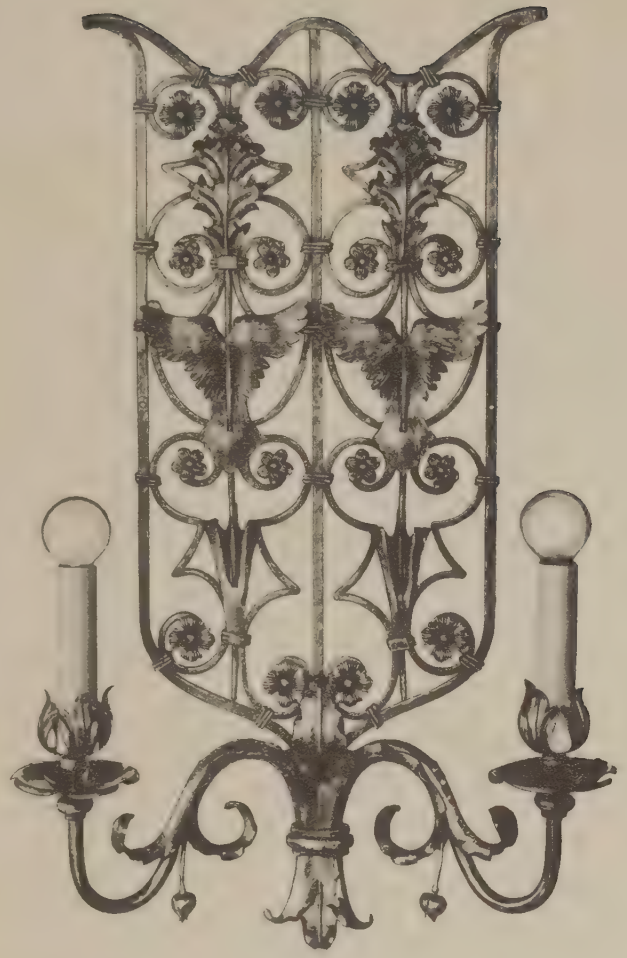
KIEHNEL AND ELLIOTT, ARCHITECTS

Photograph by R. B. Hoit

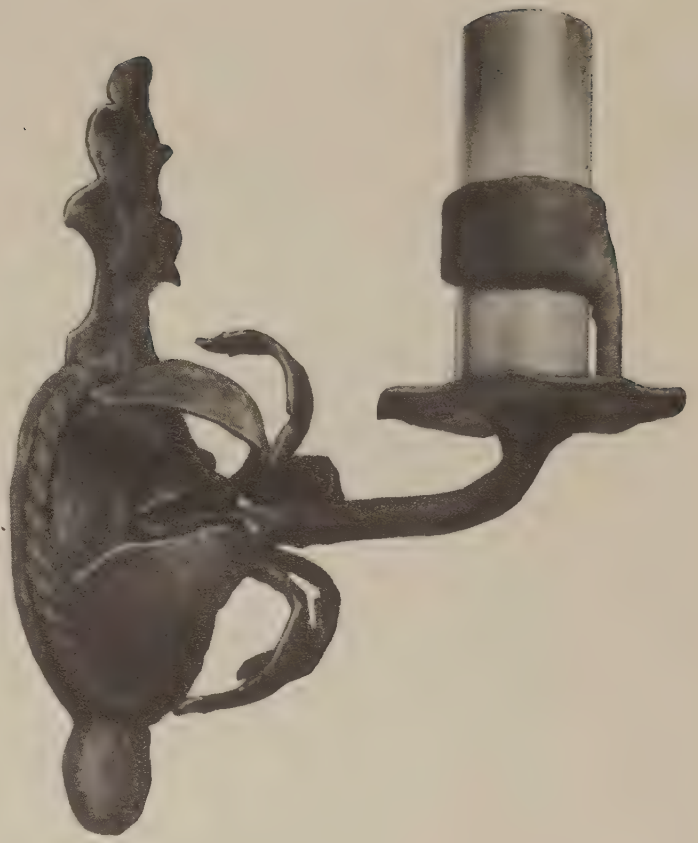


FOUR WROUGHT IRON CHANDELIERS AND A WALL FLOWER BRACKET

P. A. FIEBIGER, CRAFTSMAN



Iron Electric Wall Bracket
DINING ROOM OF SHELTON HOTEL — NEW YORK
FERRO STUDIOS, INC., CRAFTSMEN IN IRON



WROUGHT IRON WALL BRACKET
P. A. FIEBIGER, CRAFTSMAN

HALL
RESIDENCE OF MRS. GRACE D. STURGES — BERKELEY, CALIF.
CLARENCE C. DAKIN, ARCHITECT
Photograph by Waters & Hainlin

IRON BALUSTRADE
An animal's head is used as a finial on the newel post.
P. A. FIEBIGER, CRAFTSMAN

WROUGHT IRON TABLE
Showing the split bar set "on the diamond" appearing more graceful, originated by the Spanish.
KANTACK AND CO., CRAFTSMEN

GATES
APARTMENT OF VICTOR REISENFELD — NEW YORK CITY
BUCHMAN AND KAHN, ARCHITECTS

DETAIL
RESIDENCE IN LOS ANGELES, CALIF.
MEYER AND HOLLER, ARCHITECTS
Photograph by George Haight

ENTRANCE DETAILS
RESIDENCE OF MANSFIELD FERRY — NEW YORK CITY
LAWRENCE PECK, ARCHITECT
Photograph by G. H. Van Anda

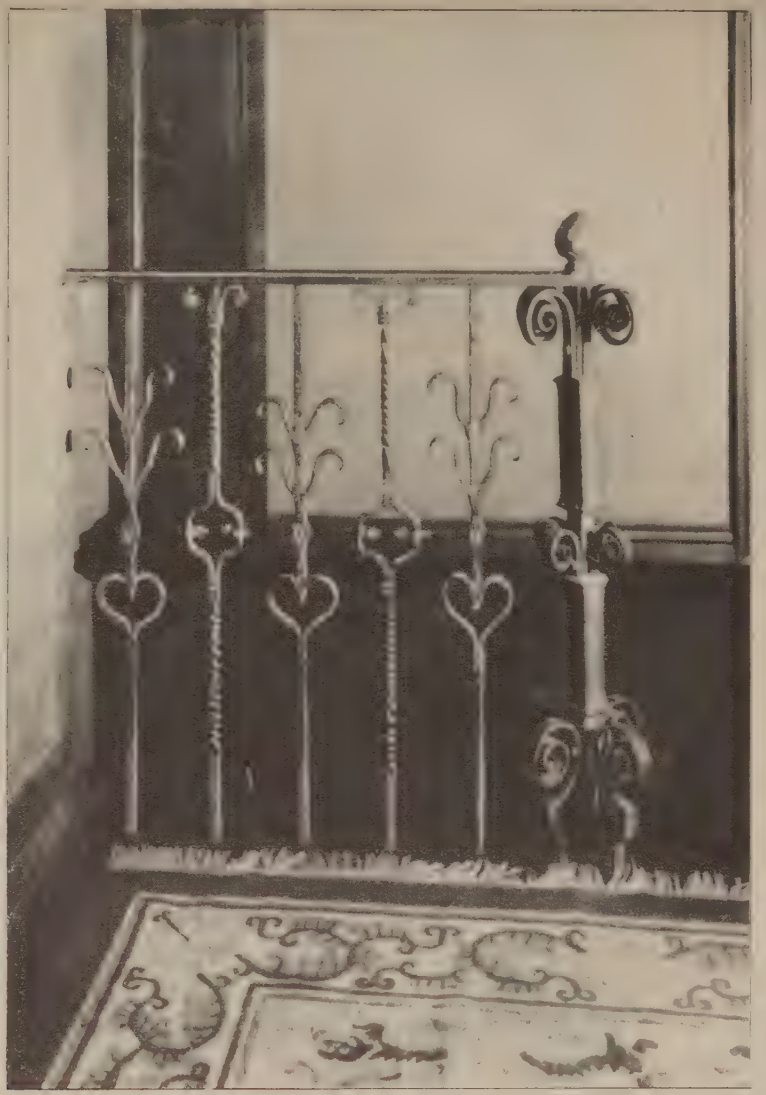
STAIRCASE
RESIDENCE OF J. LEDLIE HESS — PALM BEACH, FLORIDA
MARION SIMS WYETH, ARCHITECT
Photograph by Mattie E. Hewitt

RESIDENCE OF BENJAMIN WOOD — NEW YORK CITY

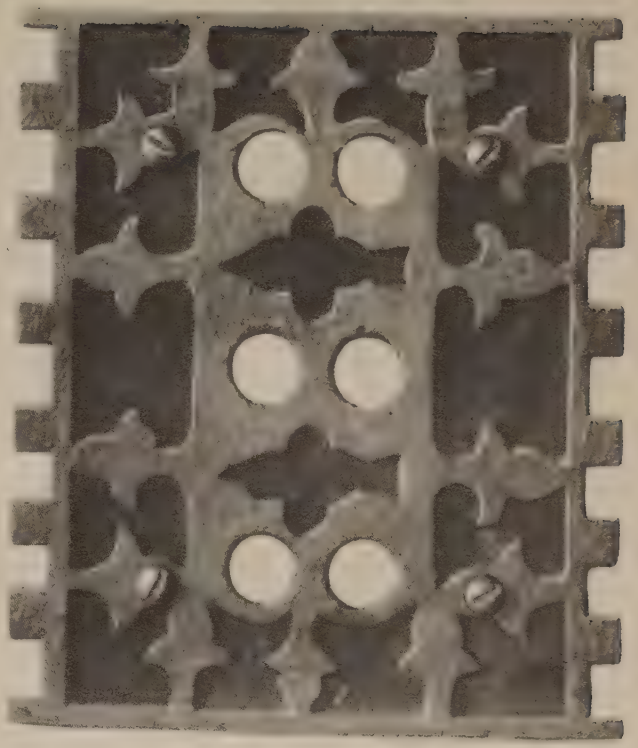
W. L. BOTTOMLEY, ARCHITECT

Photograph by J. W. Gillies

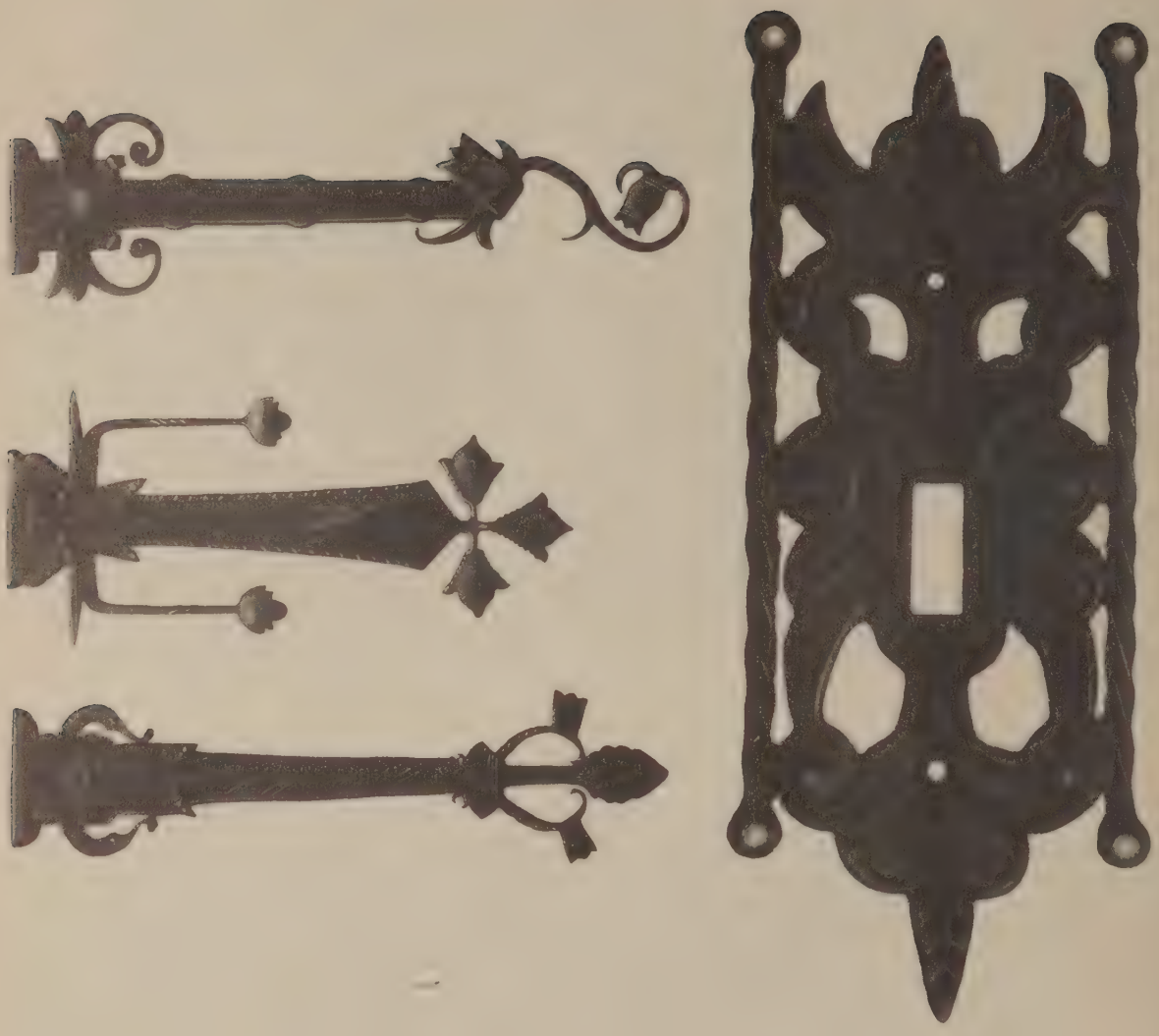
WINDOW GRILLE
APARTMENT AT JACKSON HEIGHTS, NEW YORK
ANDREW J. THOMAS, ARCHITECT
Photograph by G. H. Van Anda



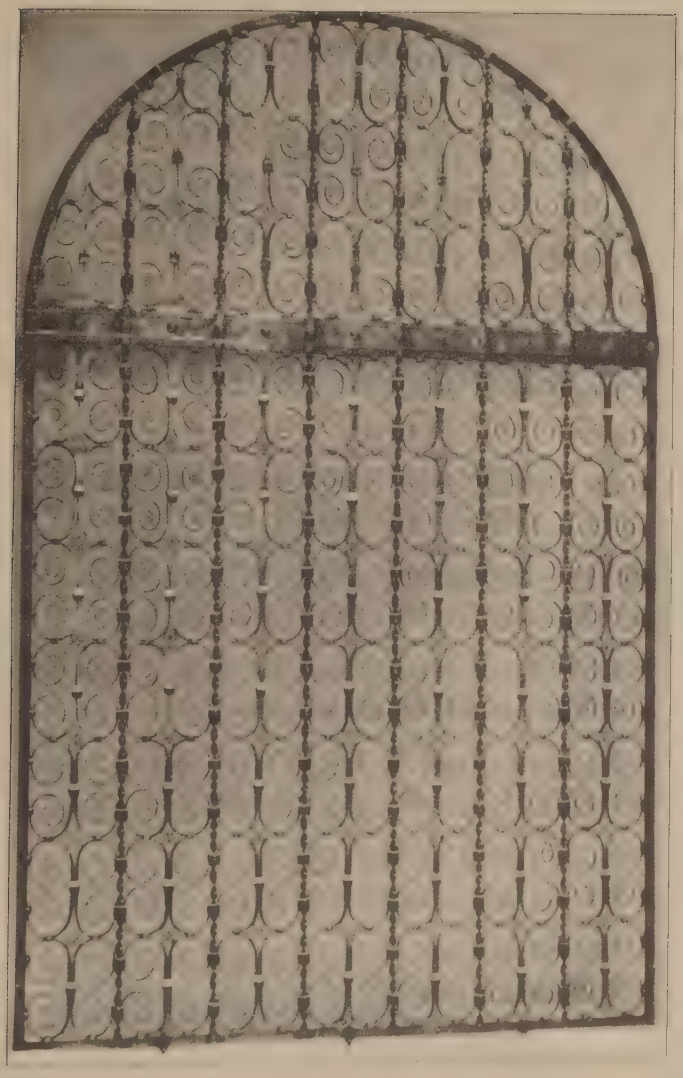
BALUSTRADE DETAIL
RESIDENCE OF MANSFIELD FERRY — NEW YORK
LAWRENCE PECK, ARCHITECT
Photograph by G. H. Van Anda



WROUGHT IRON HARDWARE AND SWITCH PLATES
OF SPANISH INFLUENCE
P. A. FIEBIGER, CRAFTSMAN



WROUGHT IRON HINGES OF SPANISH INFLUENCE
P. A. FIEBIGER, CRAFTSMAN



WROUGHT IRON ORGAN GRILLE
RESIDENCE OF R. W. SEARS — BROOKLINE, MASS.
SAMUEL YELLIN, CRAFTSMAN

MORE WROUGHT IRON HINGES OF SPANISH INFLUENCE
P. A. FIEBIGER, CRAFTSMAN

ANOTHER WROUGHT IRON WALL BRACKET

CHAPTER IV E.

Furniture.

Furniture in the Spanish interior is limited to a certain few pieces which have a very definite function to perform. It is worth notice, too, that these several pieces are designed so as to serve their purpose to the best possible advantage. The tendency to effect visible construction in architecture, basing design entirely on the various elements of the structure, is just as evidenced in the design of Spanish furniture. This is clearly illustrated, for example, in the frequent use of iron to lend additional support to large table tops and heavy cupboards. The Spaniards were, perhaps, the first to combine wrought iron with wood in the design of furniture, and the success which they attained along these lines has resulted in frequent adaptations of the idea, although the combination is peculiarly characteristic of the Spanish.

Flat, cut-out woodwork is, also, a feature of Spanish furniture. Supporting members are frequently of this type, generally tied together with an iron brace of simple design, giving strength for support and lending additional interest to the design as a whole. Turned and twisted legs are common, too, the bulbous type of turning being especially characteristic, and square legs, roughly chamfered and incised, are often employed. The claw foot, so generally attributed to the William and Mary period of England, originated in Spain. In combination with bulbous turning, peculiar, too, of William and Mary designs, it can be seen that much of the inspiration of this period was derived in Spain.

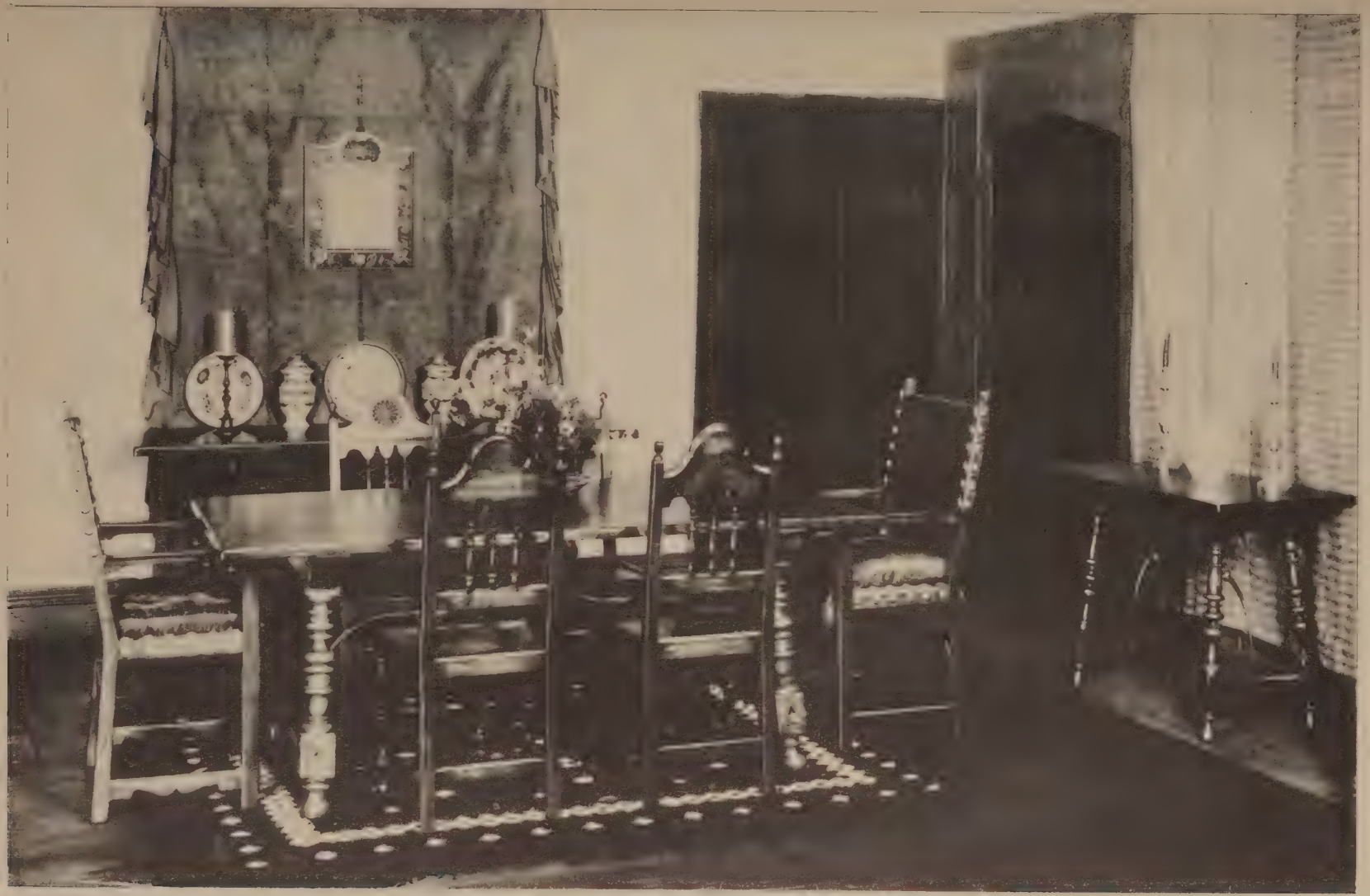
There are certain types of furniture that are characteristi-

cally Spanish. The vargueno is, perhaps, the most well known. It might be described as a drop-leaf desk. It is richly carved both inside and out, and in the original a sort of stretcher takes the form of an arched colonnade. The front face of the drop leaf is invariably richly decorated with ornamental hardware. The "hip-joint" chair is, also, peculiarly Spanish. The seat and back, stretched on the wood frame, are, almost without exception, of leather, often hand-tooled. The spindle-back chair is frequently seen in Spain, although the shape of the top rail of the back gives it its Spanish flavor, more than do the spindles.

DINING ROOM
RESIDENCE OF J. D. WARBURG — NEW YORK CITY
W. L. BOTTOMLEY, ARCHITECT *Photograph by J. W. Gillies*

Apartment
A. J. STONE, Jr. — BLIND BROOK LODGE, RYE, N. Y.
VAN WART AND WEIN, ARCHITECTS
Photograph by Amemiya

DINING ROOM
RESIDENCE OF WILLIAM A. GUNN — CORONADO, CALIF.
REQUA AND JACKSON, ARCHITECTS



DINING ROOM SET

In which the early Spanish is adapted to modern American usage

KENSINGTON MANUFACTURING CO., CRAFTSMEN

OFFICES
UNITED FRUIT COMPANY — NEW YORK CITY
In which furniture of Spanish character is featured
ZALUD COMPANY, DECORATORS
Photograph by North American Photo Service

RESIDENCE OF A. I. BARTON — MIAMI, FLORIDA
THEODORE VISSCHER AND JAMES BURLEY, ARCHITECTS
Photograph by F. N. Irving

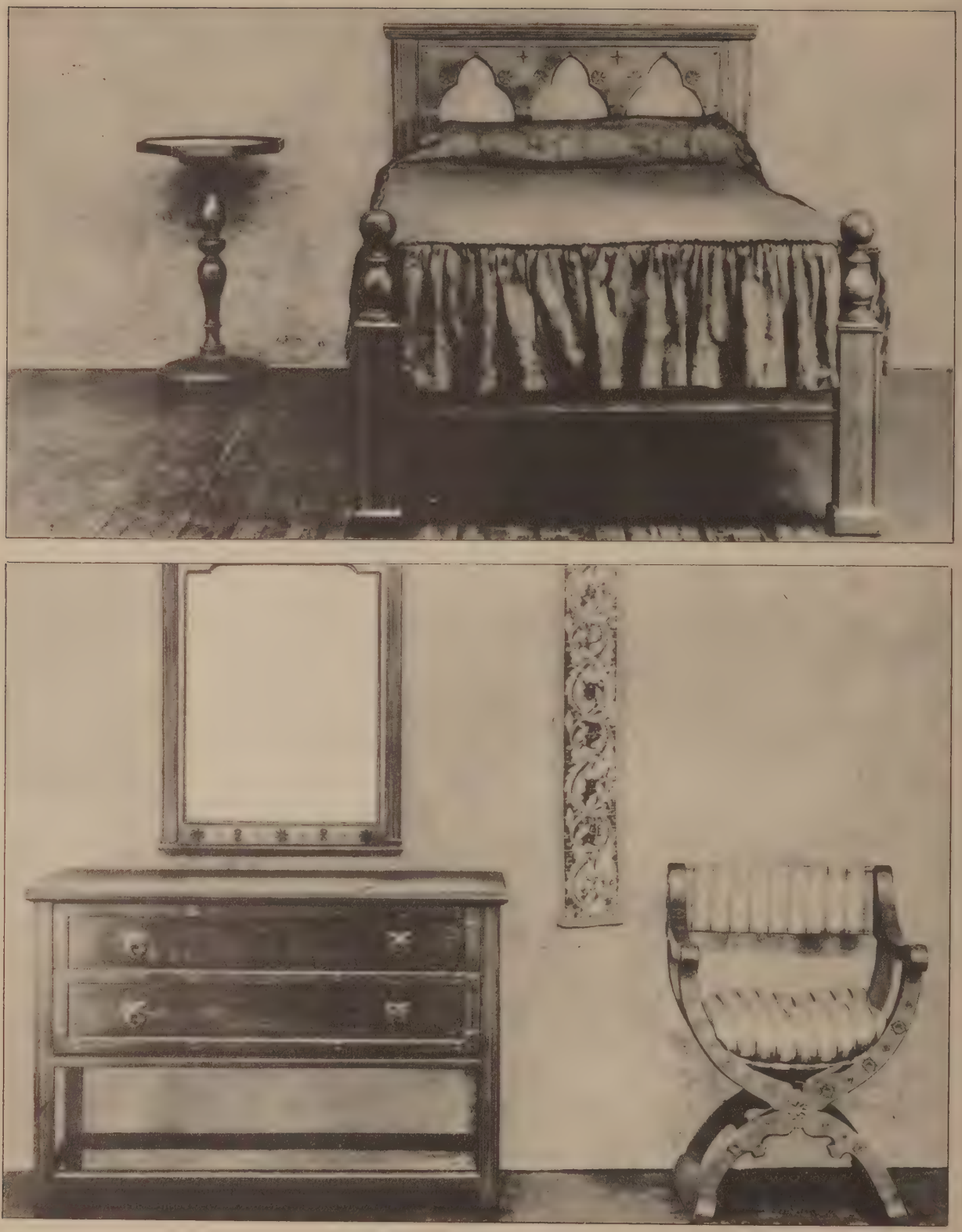
The chair is Spanish provencial type, and the twisted legs and wrought iron brace of the table peculiarly Spanish. The torcheres are Spanish

SHAW FURNITURE CO., CRAFTSMEN

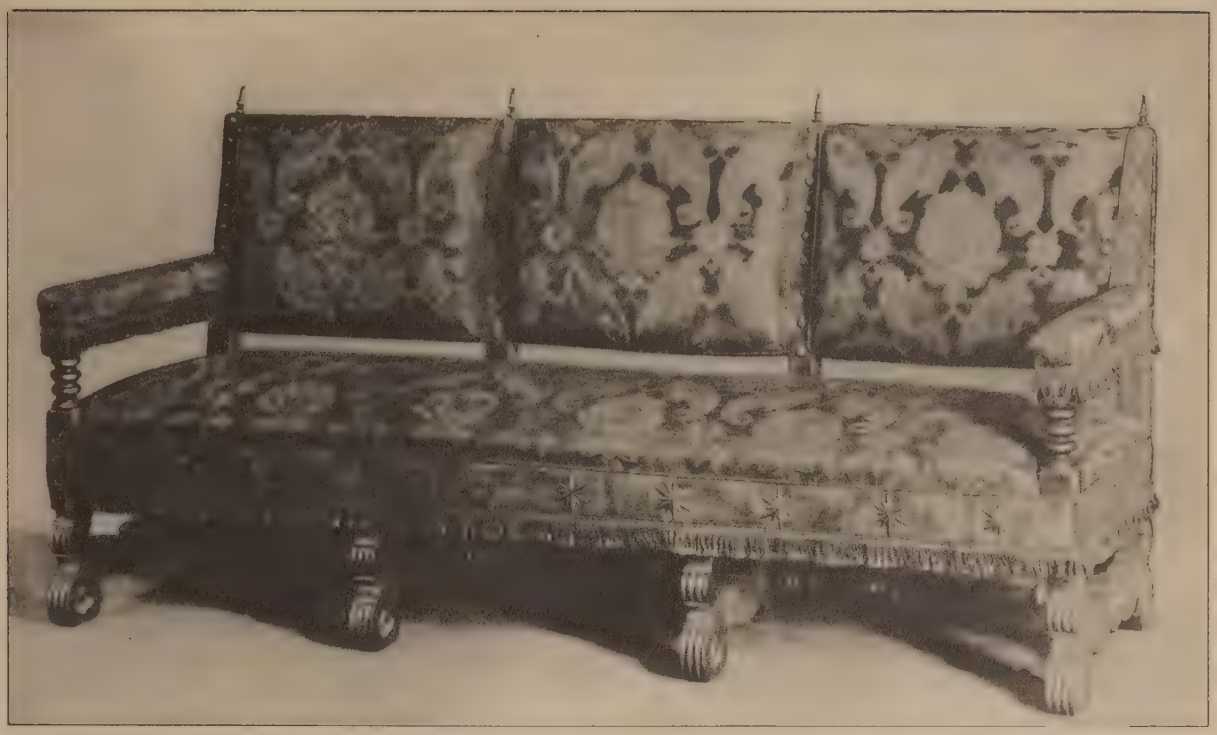
Various characteristics of the Spanish are evident in these several pieces
SHAW FURNITURE CO., CRAFTSMEN

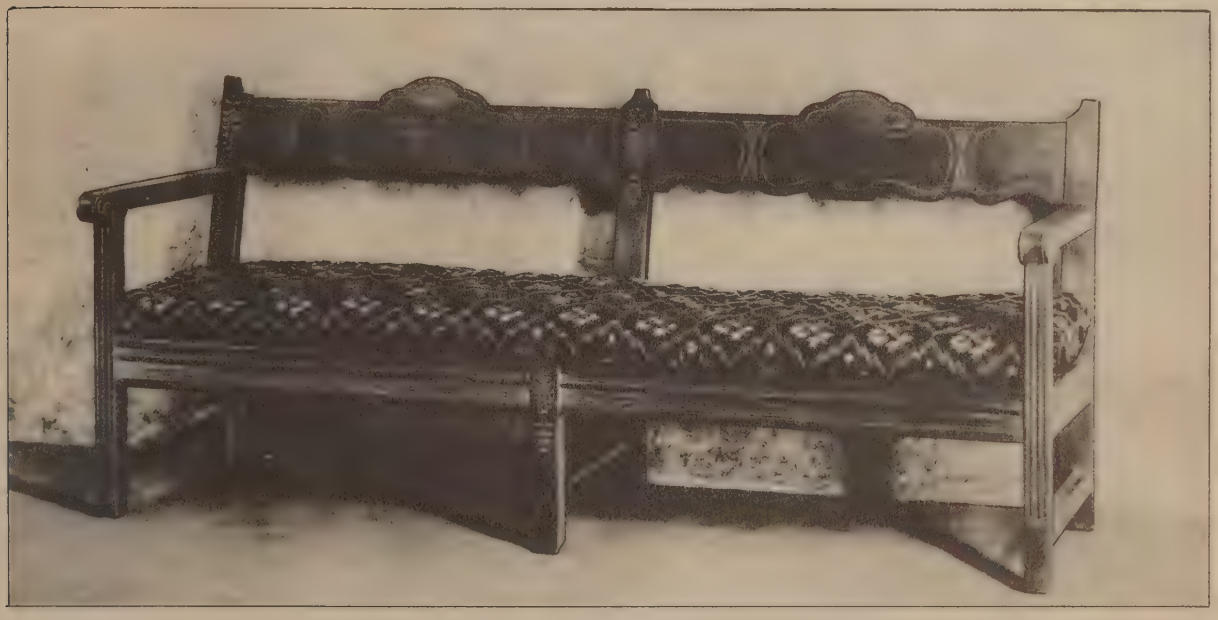
The claw foot generally associated with William and Mary originated in Spain
SHAW FURNITURE CO., CRAFTSMEN

Furniture in which Spanish details are featured
SHAW FURNITURE CO., CRAFTSMEN



Spanish ideas adapted to American bedroom furniture
SHAW FURNITURE CO., CRAFTSMEN





TWO DAVENPORTS

Radically different in design, but both of Spanish influence

SHAW FURNITURE CO., CRAFTSMEN

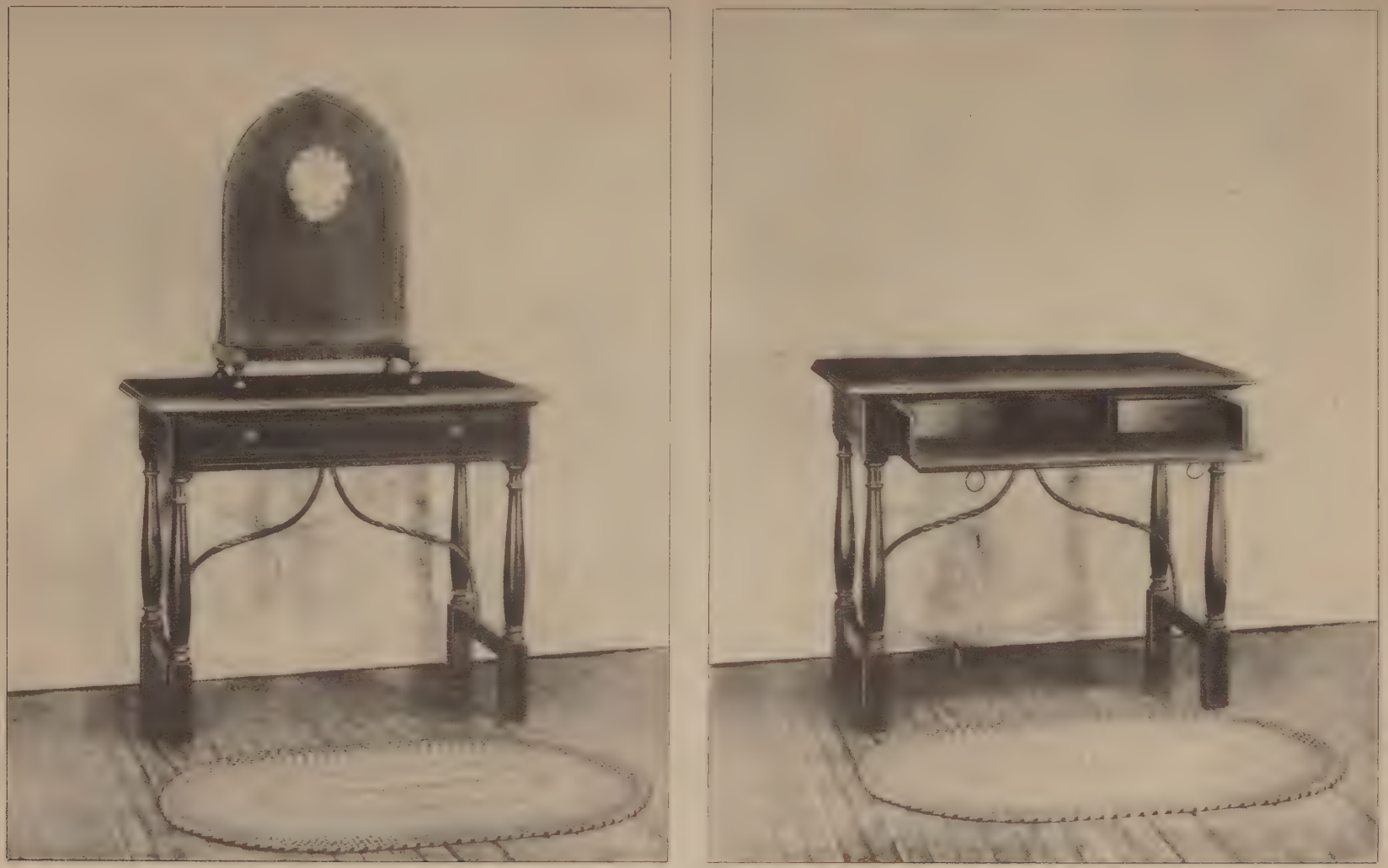


TABLE DESK, OPEN AND CLOSED

SHAW FURNITURE CO., CRAFTSMEN

Four pieces of simple detail and good proportions suggestive of the Spanish
SCHMEIG, HUNGATE AND KOTZIAN, CRAFTSMEN

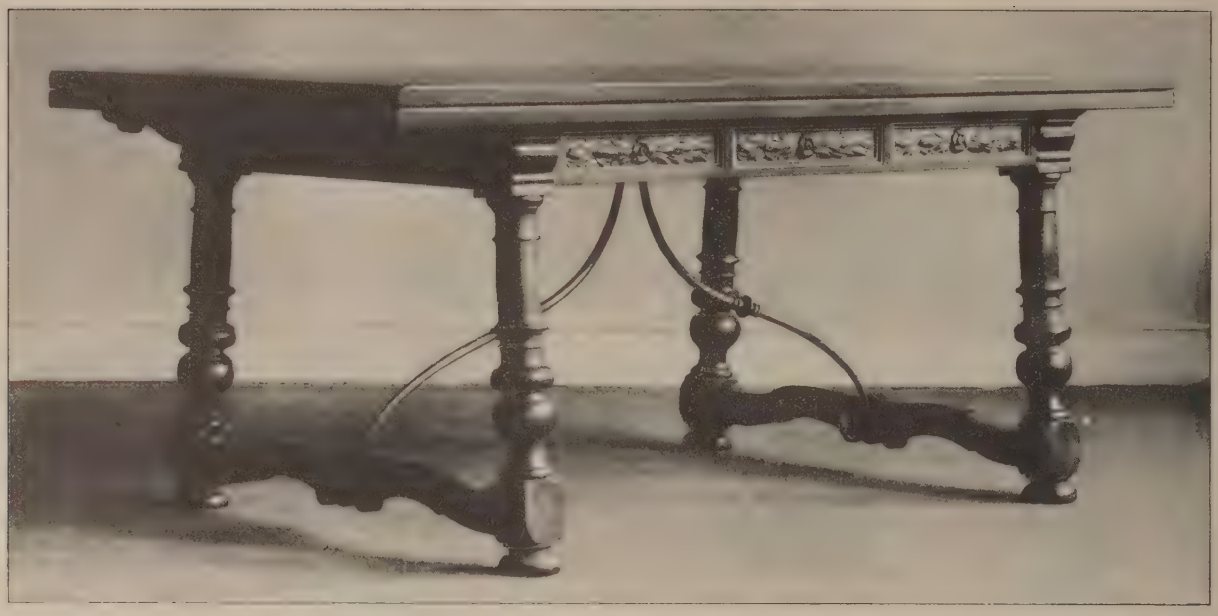
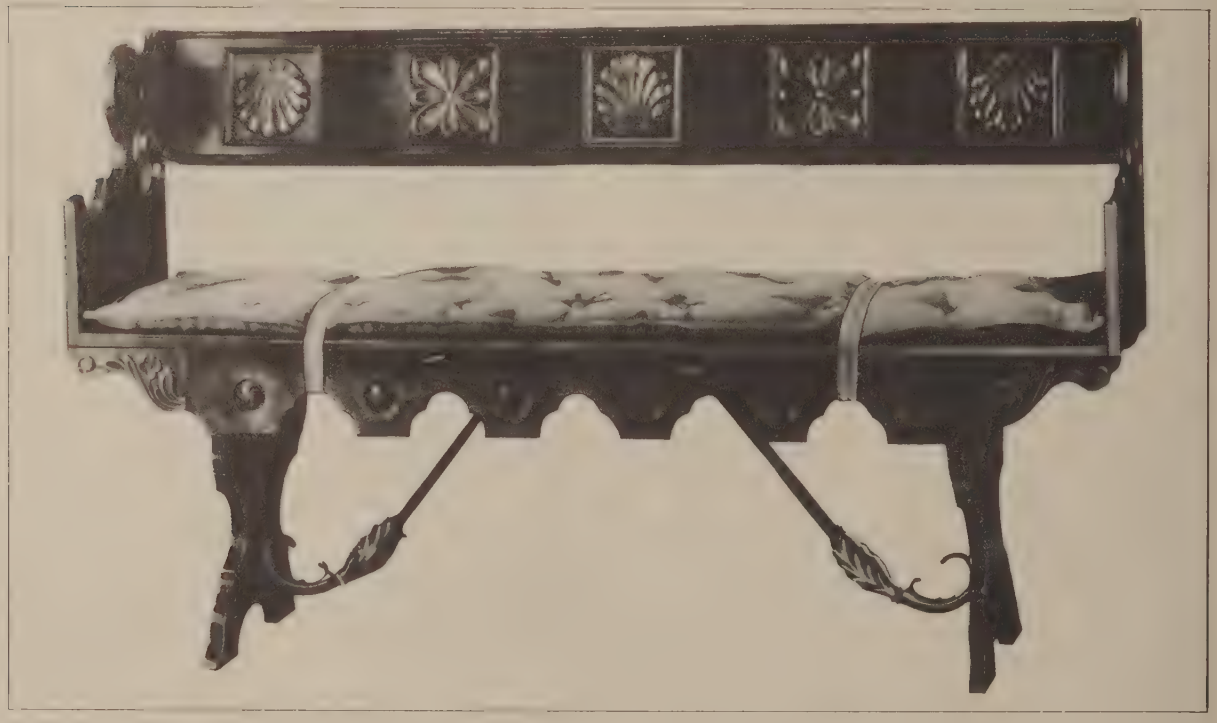
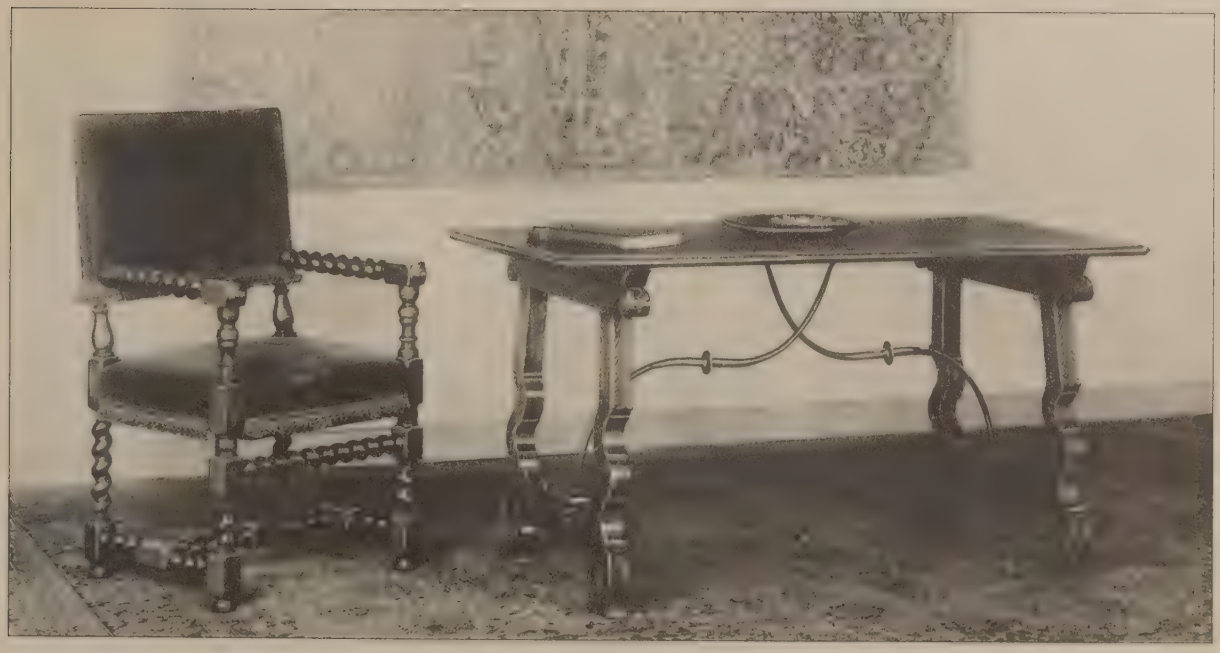


TABLE IN WHICH THE WROUGHT IRON BRACE IS FEATURED
SCHMEIG, HUNGATE AND KOTZIAN, CRAFTSMEN



BENCH IN WHICH THE IRON BRACE IS VISIBLE
KITTINGER COMPANY, CRAFTSMEN

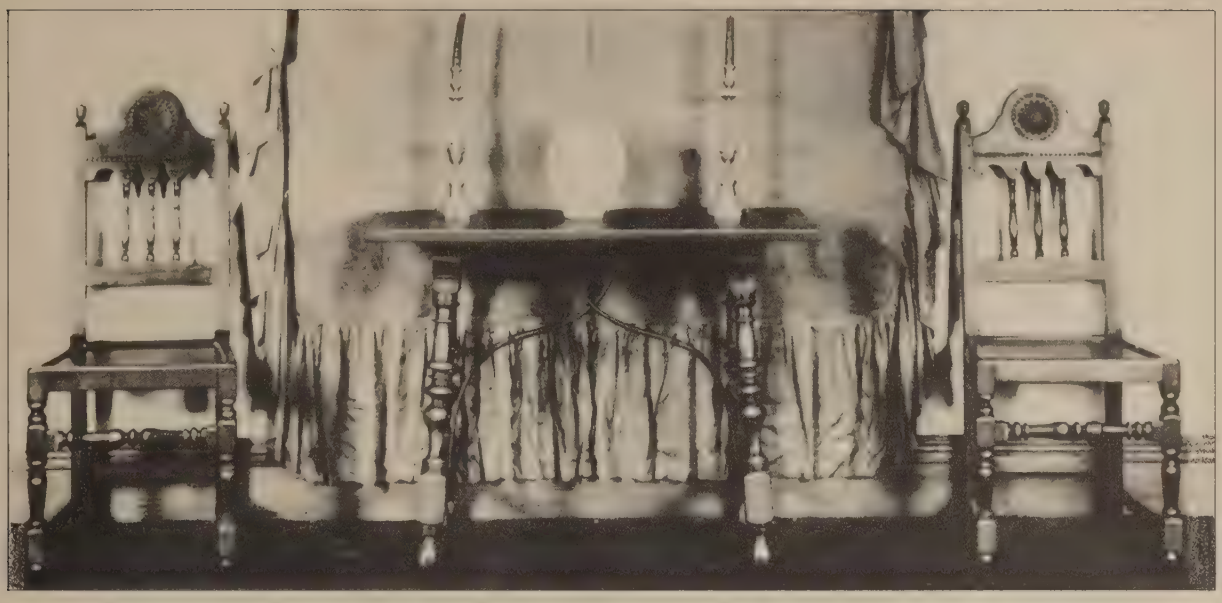


ANOTHER GROUP OF FURNITURE OF SPANISH ORIGIN

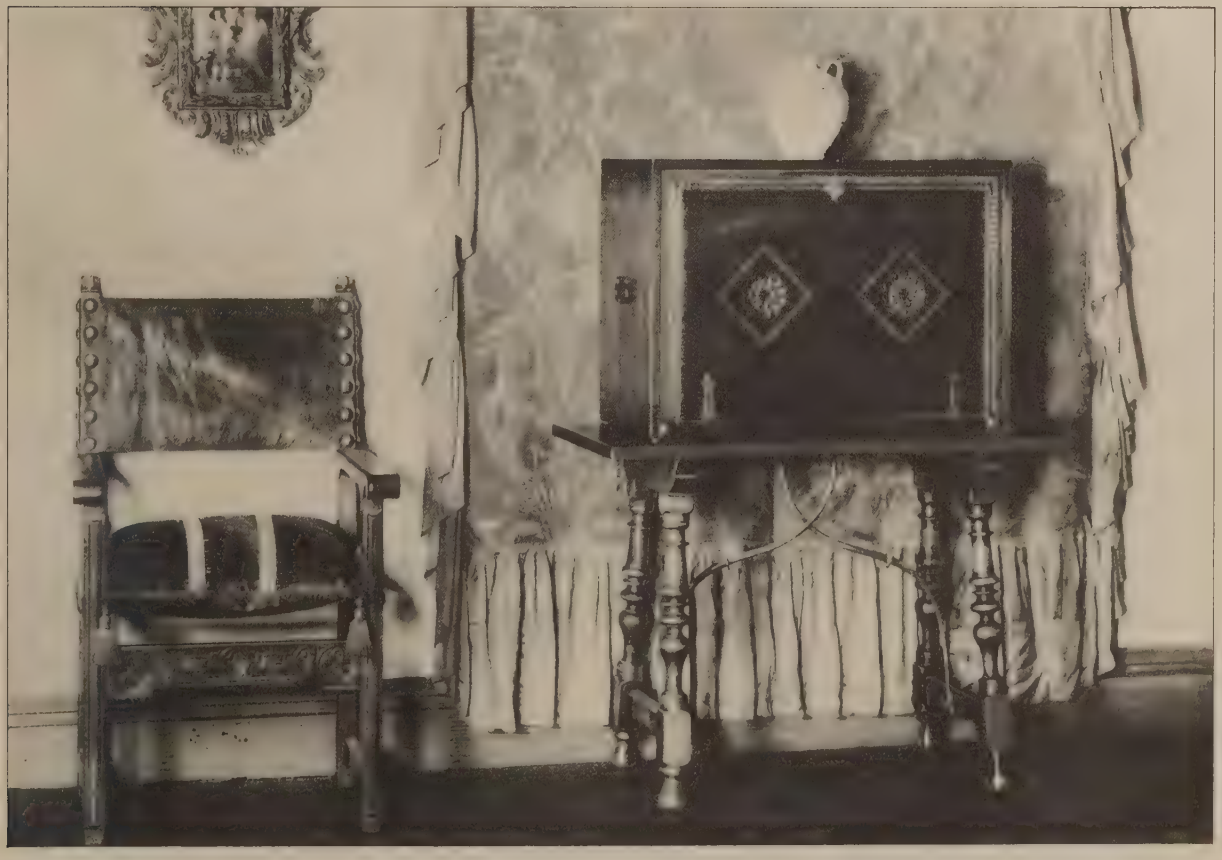
The twisted legs are characteristic of Spanish furniture

KENSINGTON MANUFACTURING CO., CRAFTSMEN

GROUP OF FURNITURE OF SPANISH ORIGIN
KENSINGTON MANUFACTURING CO., CRAFTSMEN



FURNITURE SHOWING SPANISH INFLUENCE
One of the pieces in the group at the top is fashioned after the Spanish vargueno.
KENSINGTON MANUFACTURING CO., CRAFTSMEN



FURNITURE SHOWING SPANISH INFLUENCE
KENSINGTON MANUFACTURING CO., CRAFTSMEN

FURNITURE BEARING DECIDED SPANISH INFLUENCE
SHAW FURNITURE CO., CRAFTSMEN

SETTING OF FURNITURE OF SPANISH INSPIRATION
SHAW FURNITURE CO., CRAFTSMEN

WAYNE, NEBR.
STATE TEACHERS COLLEGE

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